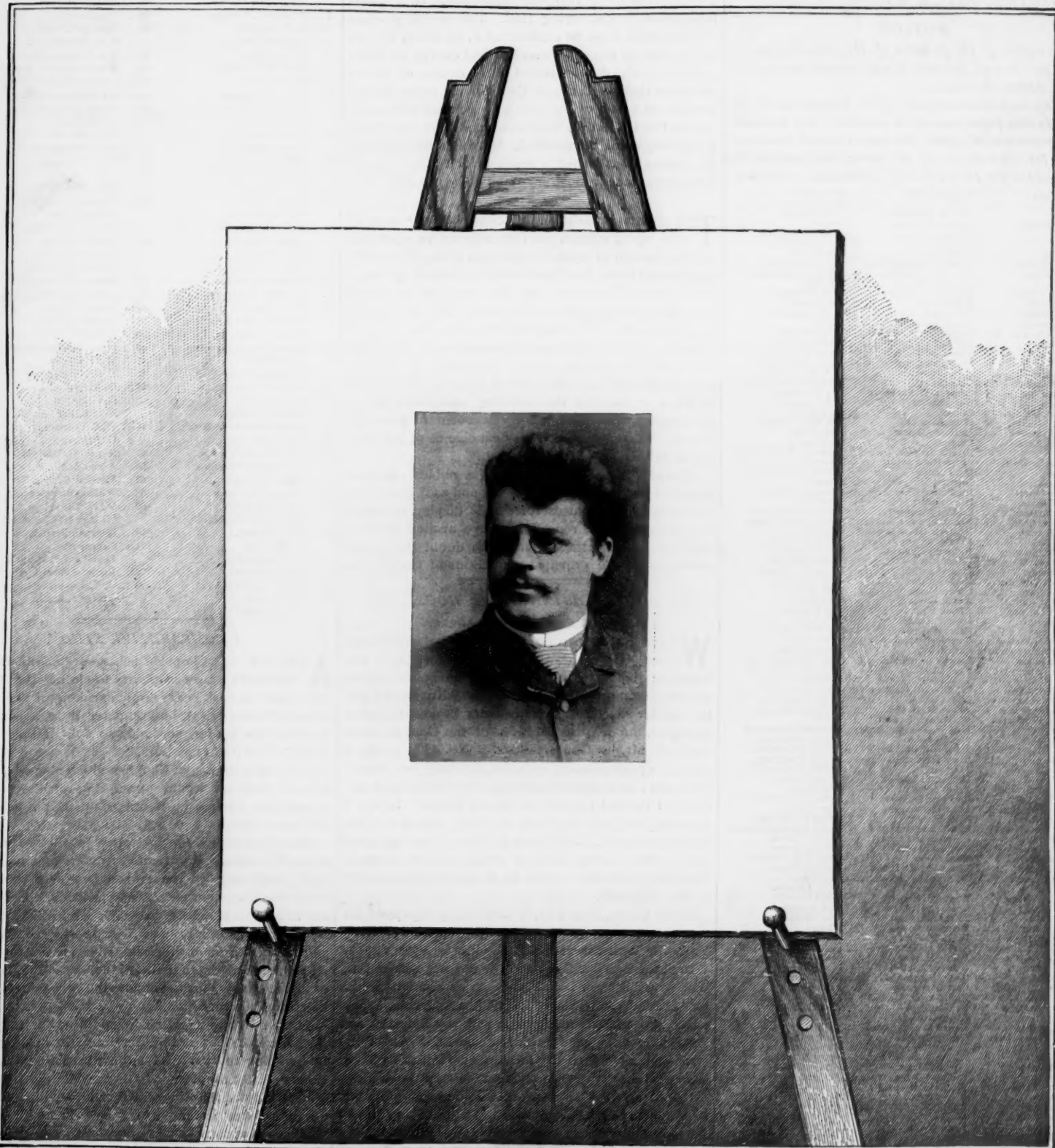


MUSICAL FOUNTAIN
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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JOHN LUND.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
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Kellogg, Clara L.—9	Louis Gage Courtney	Victor Nessler
Minnie Hauk	Richard Wagner	Johanna Cohen
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Albani	Dr. Damsch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Guadagnini	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treumann
Murio-Celli	Dengremont	C. A. Cappa
Chatterton-Bohrer	Galassi	Montegriffo
James T. Whelan	Hans Balakla	Mar. Helen Ames
Eduard Strauss	Mathilde Wurm	S. G. Pratt
Elmer W. Everest	Liberati	Emil Scaria
Donald	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Geistinger	Del Puente	William W. Gilchrist
Fursch-Madi—3	Joseph	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zile de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Sarah Bernhardt	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junk
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
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Frederick Lax	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faellen
Josef Staudigl	Joseph Koegel	Belle Cole
Lulu Veling	Ethel Wakefield	Carl Millocker
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S. E. Jacobson	Mrs. Clemelli	Mrs. Clemelli
J. Mortimer Wiske	Albert M. Bagby	Pauline l'Allemand
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Edvard Grieg	Mrs. W. Waugh Lauder	Hummel Monument
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Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Strauss Orchestra
Franz Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Frank List	Saint-Saëns
Franz Rummel	Christine Dosert	Pablo de Sarasate
Blanche Stone Barton	Dora Henningsen	Jules Jordan
Amy Sherwin	E. A. Stanley	Albert R. Parsons
Thomas Ryan	Ernst Canthenhusen	Therese Herbert-Foerster
Achille Erani	Heinrich Hofmann	Berntha Pierson
C. Jos. Brambach	Charles Pradel	Carlos Sobrinho
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesse Bartlett Davis	William Mason
Wilhelm Gericke	D. Burneister-Petersen	Padeloup
Frank Taft	Willis Nowell	Anna Lankow
C. M. Von Weber	August Hyllested	Maud Powell
Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolla	Xaver Scharwenka	Josef Hofmann
Charles Rehm	Heinrich Boetel	Hindel
Harold Randolph	W. E. Haslam	Carlotta F. Pinner
Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adele Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Carl Klindworth	Walter J. Hall	Henry Duzens
Edwin Klaber	Conrad Ansoorge	Emma Juch
Helen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Steger	Anton Seidl
Wm. R. Chapman	Paul Kalisch	Max Leckner
Otto Roth	Louis Svecenaki	Max Spicker
Anna Carpenter	Henry Holden Huss	Judith Graves
W. L. Blumenschein	Neally Stevens	Hermann Ebeling
Leonard Labatt	Dyas Flanagan	Anton Bruckner
Albert Venino	A. Victor Benham	Mary Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	Attalie Claire
Max Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moriz Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burmeister
Margaret Reid	Joachim Raff	W. J. Lavin
Emil Fischer	Felix Mottl	Niels W. Gade
Merrill Hopkinson, DD	Augusta Ohström	Hermann Levi
E. S. Bonelli	Mamie Kunkel	Edward Chadfield
Paderewski	Dr. F. Ziegfeld	James H. Howe
Stavenhagen	C. F. Chickering	George H. Chickering
Arrigo Boito	Villiers Stanford	John C. Fillmore
Paul von Janko	Louis C. Elson	Helen C. Livingstone
Carl Schroeder	Anna Mooney-Burch	M. J. Niedzielski.

THE gentlemen interested in introducing in the United States the Jankó keyboard have succeeded in forming a corporation for the purpose of opening in this city on January 1, 1891, what will be known as the Jankó Conservatory of Music. The director of the same will be Prof. Richard Hansmann, at present in this city, and until recently director of the Jankó Conservatory, Vienna. For particulars see advertisement.

WE regret to announce the death of N. H. Morrison, provost of the Peabody Institute, Baltimore, and by virtue of his office the controlling power in the Peabody Conservatory of Music, which is a part of the Peabody endowments in Baltimore. Mr. Morrison was not educated in music, although otherwise a man of intelligence and culture, and it is due to some extent to his lack of knowledge of and experience in music that the Peabody Conservatory and the concerts conducted under its auspices have proved such lamentable failures.

CAMPANINI, it appears, has recently been successful in concerts in Boston and other cities after a vacation of about two years subsequent to a disastrous effort in Chickering Hall. The recent success of Campanini must be credited to F. de Rialp, the vocal teacher, of this city, who has had charge of Campanini and who demonstrated in the course of his instruction that the cause of Campanini's voice failure was due to a false voice method which has since succumbed to De Rialp's treatment, and this treatment was purely vocal, not medical. Mr. de Rialp concluded his instructions about a week prior to Campanini's first appearance in Boston some two weeks ago.

THE Baron Franchetti, the composer of "Asrael," the opera chosen as first novelty to open the coming season of opera in German at the Metropolitan Opera House, has been cordially invited by Director Edmund C. Stanton and the directors to attend the initial performance of his work. The baron, who is a nephew of the Rothschilds, and who lives at Dresden a quiet, contemplative composer's life, without cares or troubles, is of somewhat too retiring and unostentatious a disposition to cause much hope of his acceptance of the flattering invitation; but at the present writing he is not yet known to have declined. There may therefore be a chance of his visiting us for the auspicious occasion.

"Asrael" is a work full of the noblest musical thoughts and loftiest inspirations, and as it gives, furthermore, great chances for scenic display, of which the management is reported to have availed itself to the fullest extent, there can be no doubt that it will prove one of the principal attractions of the season.

METROPOLITAN OPERA HOUSE.

THIS SEASON'S BOX HOLDERS.

WE publish herewith a list of the box holders who will be seen (but we hope not heard) in the boxes at the Metropolitan Opera House during the season beginning Wednesday next, November 26. Box holder No. 1, Mr. Ogden Goelet, is not much of a musician, but a great admirer of the German vocal method. Mr. Jay Gould, holder of No. 2, is rarely, if ever, at a performance, and has absolutely no "ear" for music; he is unable to distinguish "Old Hundred" from "I Dreamt I Dwelt in Marble Halls." In box 7 is ex-Secretary of the Navy Whitney, who is a clever amateur harpist. Mr. Cyrus W. Field, who occupies box 8, takes a great deal of stock in German opera. Miss May Callender, in box 12, is very musical, and so is Mrs. Millbank.

Henry Clews, in box 14, is thoroughly equipped for opera criticisms, and could follow up his "Twenty Years in Wall Street" with an interesting "Twenty Years of New York Opera." The Sloanes will not be seen much in their box this season on account of the recent death of Mr. Sloane. Clarence Andrews, a composer himself, will be in box 18 with the Remsens and Robert Goelet. Jacob Schiff, in box 19, is one of the strongest advocates of German opera in New York. George Henry Warren, in box 22, is very much interested in all that happens at the Metropolitan. Mr. Elbridge T. Gerry, in box 25, will see to it that no infants appear in the ballet, and there will be lots of conversation in the next box, where Mrs. Paron Stevens will make her set feel at home.

The new Ohio Senator has box 33, and Mr. Brice

will find himself near Wm. Rockefeller. Miss Brice is a cultivated musician and the Rockefellers are paying great attention to music at present. For further particulars inquiry could be made of E. Irenæus Stevenson, of the "Independent," who is exercising a far reaching influence with the Rockefellers in their devotion to what is best in music—an influence which will be felt in years to come. Mrs. Marshall O. Roberts, who has a box next to Miss Drexel's, may not occupy it until late in the season.

Henry G. Marquand, a firm supporter of German opera, will occupy box 48. For the rest we refer our readers to the list, which indicates that there will be a considerable amount of money represented in the boxes this season. All the boxes are not yet taken, but will be before the end of this week.

Box.	Box.
1....Ogden Goelet.	29....C. C. Baldwin.
2....Jay Gould.	30....William K. Vanderbilt.
3....George Peabody Wetmore.	31....George de Forrest.
The Misses Ogden.	Thomas Hitchcock.
Ely Goddard.	E. R. Gunther.
4....George Peabody Wetmore.	32....William Rockefeller.
5....W. C. Schermerhorn.	33....Calvin S. Brice.
W. S. Gurnee.	34....Heber R. Bishop.
Egerton Winthrop.	35....Cornelius Vanderbilt.
6....Mrs. A. W. Sherman.	36....George S. Bowdoin.
Wallace C. Andrews.	37....Bradley Martin.
7....William C. Whitney.	39....The Director.
S. C. Harriott.	41....George F. Baker.
8....Cyrus W. Field.	H. C. Fahnestock.
R. G. Dunn.	42....Miss Catherine Drexel.
9....Mrs. William Astor.	43....Miss Marshall O. Roberts.
10....Mrs. Osborn.	44....George Kemp.
11....John J. Wyson.	45....J. C. Barron, M. D.
W. Storrs Wells.	46....James Harriman.
J. H. Beckman.	47....Dr. Jackson.
12....Miss Callender.	F. N. Sharon.
Mrs. J. Millbank.	48....H. G. Marquand.
13....George N. Curtis.	49....Mrs. J. C. Ayer.
James A. Bostwick.	50....
E. T. Knowlton.	51....R. T. Wilson.
14....Henry Clews.	52....Walston H. Brown.
W. H. Starbuck.	Adrian Iselin.
William H. Inman.	53....Robert L. Cutting.
15....Adrian Iselin.	54....Miss McEckron.
David Stewart.	C. H. Sandford.
16....Austin Corbin.	Adison Cammack.
17....William D. Sloane.	55....James A. Roosevelt.
H. McK. Twombly.	56....J. Pierpont Morgan.
18....R. G. Remsen.	57....James Stillman.
Clarence Andrews.	58....Charles Lanier.
Robert Goelet.	59....D. O. Mills.
19....Henry Knickerbacker.	60....James Gordon Bennett.
J. H. Schiff.	61....W. L. Breese.
McCoskey Butt.	62....C. P. Huntington.
20....Robert Goelet.	63....O. B. Jennings.
21....F. O. French.	G. G. Haven.
Russell Hoadley.	John E. Parsons.
22....George Henry Warren.	64....W. E. Conner.
23....J. Hood Wright.	G. P. Morosini.
24....John Hobart Warren.	65....Samuel D. Babcock.
J. Augustus Hamilton.	66....Adrian Iselin, Jr.
Henry T. Sloane.	67....Edward Cooper.
25....Elbridge T. Gerry.	68....William Rhineland.
26....Luther Kountze.	69....W. H. Tillinghast.
Mrs. Paron Stevens.	William M. Kingsland.
27....E. C. Moffatt.	70....James C. Parrish.
P. P. Lewis.	71....George Bliss.
J. E. Alexandre.	Hon. Levi P. Morton.
Thomas Stokes.	72....Frederic Goodridge.
28....W. Stewart Webb.	73....F. C. Lawrence.
29....L. J. Leiter.	George S. Scott.
J. T. Farish.	

A COMPARATIVE STUDY.

PROPOS of Chopin's scherzos Schumann exclaimed: "How is gravity to clothe itself if jest goes about in dark veils?" and speaking of the B flat minor scherzo, op. 31, he compares it to a poem of Byron's, "so tender, so bold, so full of love as of scorn." The italics are ours.

It is not, however, of Chopin's much abused second scherzo that we would speak, but of the seldom played first scherzo in B minor, op. 20, published in February, 1835.

After dwelling on the fact that in this form (the scherzo) Chopin had presented us with an almost new type, Niecks says of the first: "Did ever composer begin like Chopin in his *Premier Scherzo*, op. 20? Is not this like a shriek of despair? And what follows: Bewildered efforts of a soul shut in by a wall of circumstances through which it strives in vain to break. At last, sinking down with fatigue, dreaming a dream of idyllic beauty, but beginning the struggle again as its strength is recruited."

These be but subjective imaginings, but they outline, nevertheless, the impressions that occur to one on listening to that wild, almost barbaric, poem, the scherzo in B minor.

In writing of this work a Polish critic, Jean Kleczynski ("Lectures on Chopin"), says: "This scherzo in B minor is a proof of that regard for forms which even the most intense passion never prevented Chopin from observing. His ideal nature could never descend to coarseness; there is never too much of the

pathetic nor an excess of the brilliant; it is rather the movement keen and telling, the unexpected alternations of *forte* and *piano*, revealing the state of his mind. The first two chords, nevertheless, are of astonishing boldness; a commencement with two such characteristic dissonances was extremely daring for that time. The principal motive, full of thunderings and tempest, stops suddenly and gives place to a sweet and poetic song in C major" (this must be a misprint, for the melody referred to is in B major), "telling of the meadows loved in childhood; then the two chords of the commencement interrupt this melody, and the tempest is again unloosed to cease on an equally daring chord, and to die away in its own tumult."

So much for our Polish critic, who should be carefully read by every aspiring young pianist. Now for the composition itself, which, as we have said before, is seldom played, requiring as it does the boldest possible style of performance, freedom of poetic utterance, a despair amounting to frenzy and a tenderness which must be exquisitely feminine, and it is almost unnecessary to add that there are but few pianists before the public who can interpret these conflicting emotions.

The Chopin scherzo contains neither the aerial lightness and delicacy of the Mendelssohnian scherzo, which like some graceful bird skims the surface of a calm lake, whose pellucid depths mirror its keen flight, nor do any of the four masterpieces of the Polish tone poet exhibit a whit of the humor which permeates Beethoven's same named compositions.

Chopin, particularly in the B minor scherzo, is ironical, grimly so, sardonic to veritable harshness, bitter, biting, acid and cynical, but humorous in the Shakespearian sense, never!

We know from other compositions of his that he could be gay in an elegant fashion, but his natural *Sc. vic* reserve and aristocratic refinement prevented him from giving vent to those frolicsome outbursts of humor that men of the highest genius like Shakespeare, Goethe, Beethoven frequently indulged in as a foil to their tender utterances.

But if Chopin thought humor coarse he certainly did but little to curb and control the expression of his sorrow, anger and scorn.

Such an exalted pitch of despair, such a mood of misery, "most musical, most melancholy," as Milton would say, is seldom found in the score of any composer. We read of the scores of Berlioz, figuratively dripping with blood; Chopin's are in many cases bedewed with tears, the acid tears of black despair.

The relentless rush of the first section of the B minor scherzo is terrific, coming as it does after the fierce explosive dissonances at the outset; but what calm holiness pervades us when that fragrant melody in broken tenths, its harmony almost too luscious, steals across the page in delicious languor!

Then the return to the first subject, how original! how drastic!

The *schluss* is a wild dash across hill and dale, with an almost agonized repetition of the chaotic suspension, and then a clashing finale.

Yet we are about to make a comparison which may seem at first blush a trifle strained. To us, but in an infinitely less degree of intensity, the "Fantaisie Impromptu," op. 66, which was composed, according to Niecks (who quotes Fontana as an authority), in 1834 and published posthumously, seems a companion piece to the scherzo, op. 20.

Compare the opening bars of the C sharp minor work, and despite its different figuration the idea is expressive of the same yearning, uplifting and ecstasy, only more suavely than in the scherzo.

Robert Schumann prefixed to one of his powerful fantasy pieces in the op. 12 series the name of "Aufschwung," a word which has been variously translated as "soaring," "elevation," "ecstasy," all of which fall short of the expressive German title.

Something of this "Aufschwung" quality may be described—or rather, to be more literal, may be *heard*—in the op. 66 of Chopin, and in a more rebellious mood also in the op. 20. Niecks says of the op. 66, "Fantaisie Impromptu:" "In the first section we have the restless, surging, gushing semiquavers carrying along with them a passionate, urging melody and the simultaneous waving triplet accompaniment; in the second section, where the motion of the accompaniment is, on the whole, preserved, the sonorous, expressive *cantilena* in D flat major; the third

section repeats the first, which it supplements with a *coda* containing a reminiscence of the *cantilena* of the second section, which calms the agitation of the semiquavers." Niecks further remarks that the reason Chopin did not publish this opus during his lifetime was that he "missed in it, more especially in the middle section, that degree of distinction and perfection of detail which alone satisfied his fastidious taste."

Let it be remarked *en passant* that both professional and amateur alike play this Impromptu too fast in the C sharp minor portion, thus rendering it meaningless and robbing it of its dignity, and play the middle part too slowly, making it drawlingly sentimental in character.

The figuration of this Impromptu, like much of Chopin's, was evidently the result of his acquaintance with and admiration for Italian music, particularly Bellini's. But with what dignity, what grandeur he invests its cadenza-like flights into the azure! The content of the Impromptu op. 66 is far more tenuous than that of the scherzo op. 20, both in significance and weight, particularly the middle portion. But a spiritual resemblance exists, cavil as one may at the idea. That Chopin was more amiable when he penned the Impromptu no one will gainsay. It is all the difference 'twixt a landscape plunged in deepest darkness by an approaching tornado, whose stormy front wrathfully threatens all below it, and the same scene, placid, moon bathed and serene, the storm a mere reminiscent rumble below the horizon.

WAGNER, THOMAS AND MR. JOHN D. ELWELL.

MR. JOHN D. ELWELL, one of the directors of the Brooklyn Philharmonic Society and a gentleman who pervades generally the musical life of the City of Churches, is reported to have startled worthy Cincinnati folk by remarking, apropos of Mr. Theodore Thomas' projected change of base, that "Wagner had killed all love for real music in New York" (with the accent on the *real*).

Now, we are not cognizant of the personal relations that existed between Mr. John D. Elwell and the late composer of "Parsifal," but we are compelled to wonder audibly at Mr. John D. Elwell.

Mr. John D. Elwell believes in "real" music and thinks evidently that Richard Wagner never furnished it "real" enough. Perhaps Wagner's idealism has proved a stumbling block to Mr. John D. Elwell's musical comprehension, but that is after all mere conjecture. The bald facts of the case are that Mr. John D. Elwell thinks Richard Wagner premeditatedly and with malice aforethought *did* waylay, slay, slug, murder, shoot, stab, strangle, choke and eventually *kill* all love for music in New York. Hear Mr. John D. Elwell, all ye who are interested in the cause.

Turn we to the right or turn we to the left we are confronted by the grinning goblins and ghosts of Bach, Haydn, Händel, Mozart, Beethoven, Mendelssohn, Schubert, Schumann and Brahms—nay, even the moribund leer of Tchaikowsky. And who did this dastardly deed? Who killed all these musical cock robins? "Richard Wagner," answers, sadly but firmly, Mr. John D. Elwell, of Brooklyn. "He was the sparrow who killed all these classical cock robins, and he was aided and abetted by Theodore Thomas, who, overcome by remorse, is about to flee to the city of Pullman, Armour and the world's fair."

As a modern *Edipus* Mr. John D. Elwell is a success, but then the painful doubt arises: Are Bach, Beethoven and Schumann really dead in New York? (we will not pretend to answer for Brooklyn, let Mr. Mortimer Wiske do that).

We fancy that a glance at the Philharmonic Society program of last week will answer the question negatively, not to speak of the general character of the musical works to be performed during the coming season. We are inclined to the humble opinion (let it be only whispered, however, in Brooklyn) that Mr. John D. Elwell has been putting both feet in it—metaphorically speaking. As an authority on matters musical Mr. John Elwell would be of great weight on the "American Musician," which erudite sheet, in commenting on Mr. John D. Elwell's utterances, remarked, that "as long as the knowledge of the public was confined to the grand orchestral numbers, which were so magnificently given under Mr. Thomas, the latter had no rival as a Wagnerian conductor, but when Wagner invaded the operatic stage," &c., * * *

The invasion of the operatic stage by "Wagner"

is good, extremely good. We know that Richard Wagner wrote all his compositions for the concert platform and arranged them afterward for the operatic stage, that is, we all know it since that remarkable journal called the "American Musician" declares it is so. *O tempora, O mores!*



THE RACONTEUR.

NATURALLY I was pleased with the editorial mention of Oscar Wilde in the columns of last week's MUSICAL COURIER. For one thing, Oscar seems so exquisitely in touch with music, particularly Chopin's. He makes the acute if not original remark that since the art of reading has become popular the art of oratory has declined. Poetry meant to be declaimed is now read, and much of its musical accent is lost. Oh, if composers only felt the haunting beauty of the spoken word! Wagner (who, according to Mr. John D. Elwell, of Brooklyn, U. S., has driven good music out of New York), of all composers, seems to have appreciated the melody that lurks in language.

The placing of the critic on a par with the creator is too great a nut for many, I fear me, and yet what would the creator be if not critical?

Let me quote something from Wilde, and then turn to more mundane matters: "If one loves art at all one must love it," he writes, "beyond all things in the world, and against such love the reason, if one listened to it, would cry out. There is nothing sane about the worship of beauty. It is too splendid to be sane."

Strange words these for a young man whose ambition in life seemed to be knee breeches and a craving for the "mortal pelf" of America. But I really wonder what sort of a working theory art would, if carried to its logical extreme, make in this everyday world?

Musicians, toilers in the most ideal of all the arts, are in the main rather practical fellows. They become too, too commonplace, the result doubtless being a reaction from so keen a mental existence. But they are ever a problem to the curious outside world, which fails to reconcile the very material looking men and women with the artists who a moment before thrilled their souls with their voices or fingers.

"You drink beer and yet play Chopin so beautifully!" and the speaker, a beautiful woman, gave a little shudder of disgust.

Beer and Chopin, bread and Beethoven. It all seems very contradictory, *mes lecteurs*, but what will you?

Beer is a sedative for the jangled nerves of the pianist, who, with the exquisite dissonances of the Slavonic tone poet, drifted you into a land where glimmering dreams and haunting purple pains wooed your sick souls to slumber.

So the true Chopinist drinks beer; if he didn't he would go mad.

The inability to comprehend the artist character is the cause of the weary failures we constantly encounter in that queer nook in literature known as the musical novel.

Take, for example, Ossip Schubin's "Asbein." It is written, by the way, by a clever woman named Lola Kirschner, who leads, according to report, a retired life in a Bohemian village. It must be a retired life indeed or else she would never have made such a caricature of Anton Rubinstein in "Boris Lensky."

First, because the facts of Rubinstein's life correspond nowise with the imaginary portrait, and again because musicians are no better and no worse than anybody else. A golden mediocrity distinguishes them all in matters moral. The fiercely wicked artist who, vampire-like, first lulls his victims with his music is not encountered every day. He runs his course shortly, for after gulling a few sentimental girls he lands, as a rule, in jail or without the county limits. Intense young women who notice how high pitched the key of the public life of artists is are cruelly disappointed when they encounter them in private life and dis-

cover them to be pleasure loving, idle (for the nonce), epicurean, but thoroughly good fellows.

Books follow from the callow pens of the disappointed young women, in which phrases like "shattered ideals," "base life," "artistic remorse" are liberally sprinkled throughout. Alas and alack, and once more alas, that this should be!

Even Chopin, that impossible creation of Franz Liszt's little "brochure"—even the ideal Chopin got mad, broke chairs, uttered dainty Gallic and Slavonic oaths and—well, why continue the catalogue?

An artist before the footlights and an artist in private life are two vastly different beings. Pray, if you be high flown and fantastic, don't mix them up.

You will be dreadfully disappointed.

Tout même, I really am of the opinion that artists waste themselves too much in social relaxations.

How many could I not name who are wasting away (they are in reality fatter every day) for want of more spiritual nourishment. This is not an alcoholic joke, but sheer earnest.

If musicians would only allow a little of the ideality of their art to filter into their daily life a happy mean might be struck—but I won't preach.

A stunning good concert that of Nikisch's, wasn't it?

I was glad to see that friend Henderson read some of the more captious critics a lesson in last Sunday's "Times" on the subject of Beethoven interpretation.

In addition to the fact that the Boston Symphony Orchestra is a remarkable organization of skilled men, its conductor, Mr. Arthur Nikisch, is a musical thinker, and one whose readings are worthy of respectful attention, no matter how they differ from our preconceived notions.

The Salvation Army was in town last week, making night hideous with their noise. I really begin to see some occult connection 'twixt ethics and aesthetics. Mud gutter religions demand mud gutter music.

In the Salvation Army we find a happy (or unhappy) admixture of both. Oh, the degradation to religion and music! Oh, for the pen of a Tolstoi to paralyze this pigstye jumbling of all that we have been taught should be beautiful and true!

I am requested, personally requested, by Mr. Robert Thallon (who, as the Beethoven of Brooklyn, is not satisfied unless he sees his name in print at least once a week) to publicly state that the two young ladies who read a four hand piano score at the Philharmonic rehearsal are not pupils of his. All right.

Know all men by these presents that Mr. Thallon does not allow his pupils to infest symphony concerts with piano scores, but that the feminine pair of hands that applauded on a dominant chord in the Tchaikowsky symphony belonged to a pupil of Mr. Thallon's, who should read the riot act to her.

(There, I hope thou art satisfied, thou ruddier than the cherry cheeked Scotchman.)

I print this to whom it may concern:

[Extracts from a letter from Francis Wilson to his excellent friend, Dr. Soult-Baride, of Lexington, Mo.]

CHICAGO, ILL., October 22, 1890.

Cher M. de Baride:

We are back again in Chicago—this time with "The Merry Monarch," in which I am doing your music to the "King with a Capital K." I could not put your name on the bill or the music, because I did not wish to lay myself open to the criticism of a musical patchwork.

Yours very sincerely,

FRANCIS WILSON.

N. B.—The above named song, introduced in my friend Wilson's "patchwork," "The Merry Monarch," is itself a patchwork of salient motives from a comic opera, "The Slave Sultana," music by Dr. Soult-Baride.

Mr. Nym Crinkle spoke of Mrs. Leslie Carter's voice as being used "continually in a set laugh that is thrown off in thirds and ends with a high G."

The attention of singing teachers and Mr. Huber, the proprietor of the Fourteenth street palace of curios, is called to this phenomenon. Has Mr. Crinkle the gift of absolute pitch, else how does he so definitely locate the G?

"A set laugh that is thrown off in thirds" sounds like a description of one of Dr. Koch's consumptive patients after she has been inoculated with the death to bacteria lymph.

I would go off perforce and incontinently commit germicide if I had written such a notice as the above.

Voltaire once said that the piano was only an instrument for coppersmiths, which leads me to remark that he must have anticipated Janine de Zaremska's playing.

Janine de Zaremska is the widow of that clever

pianist and composer Jules de Zaremski, late of the Brussels Conservatoire.

Mrs. de Zaremska comes to us with the report that she has but one lung, is a natural daughter of Liszt's (so a newspaper declared no later than last Sunday) and very little reputation as a pianist.

She confirmed the latter report immediately at her debut last Wednesday evening at Chickering Hall. Mrs. de Zaremska has a fluent, even brilliant technic, which she uses with all the emphasis of a foreman in a boiler foundry.

That she is not particularly musical she proved by her interpretation of the hackneyed D flat nocturne of Chopin. (Printed on the program as *D minor*, a pitfall into which several critics fell.)

Her reading of Schumann's F major novellette and Saint-Saëns' arrangement, Bach's B minor gavot were admirably deficient in rhythm.

The A minor Rubinstein barcarolle I have heard better from Julia Rive-King and Eugene Testimonial d'Albert.

(There is no truth in the rumor that d'Albert can write testimonials for piano houses with both hands at once.)

What interested me most at the Zaremska recital was the pianist's hair cut à la Liszt, her putative father, and Jules de Zaremski's compositions—the polonaise and tarantelle in A minor in particular.

By the way, when is this rubbish about being a scholar or a natural child of Liszt to stop? Disgusting if not true and used only as an advertisement, and surely something to keep in the recesses of one's heart if true, if for nothing else but the memory of a woman.

I can't believe Mrs. de Zaremska is responsible personally for the story. It is something to catch the multitude with, but it won't in this country, where artistic snobbery does not yet obtain.

An artist should come on his or her merits. Never mind Weimar, Berlin, Paris or Vienna. If you play or sing well, you are welcome; otherwise spattering your mother's good name will be no recommendation.

In looking backward to-day I see that I have worked myself up into quite a moral rage. It must be the Fall.

I am requested to say to an inquirer that Ferdinand Gottschalk, the pianist and composer, is no relative whatsoever to the Gottschalks of musical fame in this country.

Don't forget that Fanny Bloomfield plays next Sunday night at the Lenox Lyceum with Theodore Thomas. She will play with Thomas and Nikisch several times during the season, both in and out of the city.

The agony is over. The "Herald's" committee has decided that Isidore Moquist has written the best dance waltz in the prize competition and therewith prints it in its last Sunday's issue. The composer is a Swede and studied with Jadassohn and Reinecke.

I hope those two masters won't get a glimpse of their pupil's work. It is commonplace to conventionality, or conventional to commonplaceness—whichever you will. He seems to be the cast iron sort of a composer who could write a concerto for fire plug, two oboes and orchestra.

Flutist Wehner, the *doyen* flutist of the Philharmonic Society, tells me that he played the Wagner "Eine Faust Overture" under Wagner himself as early as 1853, in Würzburg, I believe.

I heard Miss Mathilde Wurm, a young pupil of Clara Schumann's, play the other day at Steinway Hall, quite informally, of course.

Miss Wurm, though suffering from a lame wrist, played for me the seldom heard "Papillons," of Schumann, in the true Schumann style.

She has a warm, musical touch and good technic. She will be heard soon in concert, I hope.

I am sorry I can't please everybody. It is awfully nice to be amiable and all that, but—facts are facts.

I understand that Mrs. de Zaremska, who would, as far as appearances go, make a fitting mate for Buffalo Bill, has been looking for certain critics with an axe in one hand and foreign press notices in the other. "Let the galled jade wince; my withers are unwrung."

I received apropos of all this a letter from the father of a young pianist whom I recently saw fit to criticize. All I can say is that I wrote sincerely, and that the young man should not be carried away by false flattery and get that dreadful malady, the swollen head, but study—study earnestly—and I am sure success will come, as he has talent.

Look out soon for my new story, "The Understudy; or How He Became a Music Critic."

PERSONALS.

JOHN LUND.—Who doesn't know John Lund? His genial face, which adorns our frontispiece this week, is familiar to all the musicians of the metropolis, and it goes without saying in Buffalo also, the present scene of his musical activities. Mr. Lund is a young man, a very young man, to have so successfully assumed so many important responsibilities, but he graduated in the best school in the world for making good musicians—the school of personal experience; for although he was educated in the Leipsic Conservatory he has been a hard student ever since, hence his success as a conductor and composer. He is the leader of the Buffalo Orpheus Society and has given besides several seasons of orchestral concerts, the programs of which are abundant evidence of Mr. Lund's abilities as a musician and a program maker. Mr. Lund has been a boon to musical Buffalo, and his sphere of usefulness is ever widening. Mr. Lund is one of our coming men.

CORINNE FLINT.—Miss Corinne Flint, the well-known violinist and teacher, has returned from her summer classes at Port Henry, N. Y., and will begin work here at once as a soloist and as a teacher of that popular instrument for ladies. Miss Flint has had several years' active experience as a teacher in conservatories and private families in this city, Brooklyn and Jersey City, and is a member of the Ladies' Orchestra, which meets during the winter for practice at the house of ex-Mayor A. S. Hewitt.

REICHMANN IN WASHINGTON.—Last Friday's Washington, D. C., "Daily Critic" says of Reichmann's appearance with the Boston Symphony Orchestra: "The appearance of Theodore Reichmann, the soloist of the occasion, was the signal for a warmth of welcome, due as much, no doubt, to the distinction of his stage presence as the great reputation which had preceded him. His singing of the fervid Marschner aria was everything to justify all expectations due either to his fame or physique. Of all the Wagnerian baritones, no voice perhaps has combined so many elements of perfection as this. With the titanic power we have come to expect from the singers of this forceful school he joins a sweetness, purity and absolute smoothness of tone, and a sympathetic quality in the softer emotional passages as surprising as it has hitherto been rare."

MORE WOMEN COMPOSERS.—Miss Juliette Folville, the gifted young Belgian pianist and violinist, has just written an opera, entitled "Attala," the libretto, from the pen of Paul Collin, being founded upon Chateaubriand's famous story.

Miss Dora Bright has been playing at Cologne, and both as pianist and composer—for she produced her own piano concerto—has gained warm approval.

Miss Rosalind Elliott, the daughter of the Bishop of Gloucester, England, is engaged upon a new piano trio in D minor. Three movements are already completed and the finale is well in hand.

NEW WORKS BY MALE COMPOSERS.—Johannes Brahms has just finished a new string quintet, which will shortly be produced for the first time by the Rosé quartet organization of Vienna.

August Bangert, the well-known composer of the operas "Nausikaa" and "Odysseus," is completing a drama entitled "Luther."

Richard Strauss has just produced at Weimar a third symphonic poem, entitled "Macbeth," which is, however, said to be an earlier work than his other two of the same kind, the "Don Juan" and the "Tod und Verklärung." The active young composer and conductor has just put Gluck's "Iphigénie en Aulide" (according to Wagner's arrangement) on the stage at the Weimar Opera House, and is now preparing to produce the companion work, the "Iphigénie en Tauride."

The violoncellist and composer, Jules de Swert, has completed a comic opera, entitled "Piccolino," which is to be produced this winter at Amsterdam, Rotterdam and The Hague.

Del Valle de Paz, the well-known pianist composer, is engaged in writing an opera in three acts, entitled "Il Ghebro," to a libretto by Cesare Pongileoni, the subject, as will be inferred from the title, being derived from Moore's poem, "The Fire Worshippers."

Richard Kleinmichel, already favorably known in Germany by his opera "Manon," has completed a new operatic work, "Der Pfeifer von Dusenbach," the interesting libretto of which deals with an episode in the life of a "piper" of the fifteenth century, and also introduces a picturesque scene of the "Piper's Day" at Rappoltsweiler.

ONE MODEST TENOR.—Our last season's "Tristan," Henry Vogl, the well-known Munich tenor, who is just about to celebrate the twenty-fifth anniversary of his operatic debut, has declined the special performance which the management of the opera house proposed to give in his honor. This unusual modesty in a tenor has excited great astonishment and admiration in Germany.

TO RETIRE AT LAST (?).—Mrs. Pauline Lucca has taken leave of the stage in a performance of "L'Africaine" at

Frankfort; but it is not quite clear that this is meant to be the very last farewell, though some of the papers ungallantly hint that it well might be.

HONOR TO BIZET.—A proposal has been started to erect a statue to Bizet, the composer of "Carmen." Many distinguished authors, musicians and managers have consented to join the committee, and a subscription list will be opened immediately.

HARMONY RESTORED.—The "Herald" announced by cable last week that the quarrel between W. S. Gilbert and D'Oyly Carte has been arranged, and they will again collaborate with Sullivan in the production of opera in the Savoy Theatre.

WIDOR AND THE POPE.—Mr. Widor, the French organist and composer, some of whose music has been performed here, has just been raised by the Pope to the dignity of Commander of the Order of St. Gregory.

MASCAGNI'S MODESTY.—An interviewer of Mascagni, the now famous composer of the "Cavalleria Rusticana," says that he is "not at all spoiled by the favors heaped upon him; in fact, he confesses himself rather bored by all the fuss, as he calls it. He is a very young looking, smooth faced gentleman, exceedingly pleasant to talk with and passionately fond of his art. He told me that this work is nothing to the one on which he is now occupied."

GRIEG IN CHRISTIANIA.—A new concert hall was recently opened in Christiania with an inaugural concert the program of which consisted entirely of works by Edward Grieg, who conducted in person and was most enthusiastically received.

ELLA RUSSELL'S SUCCESS.—Miss Ella Russell was welcomed by a brilliant audience at Covent Garden, London, last week, on her reappearance as "Elsa" in "Lohengrin." She had several enthusiastic recalls.

MUSICAL MOLTKE.—Count von Moltke was in his youth a most zealous violoncello player and his instrument is still a great favorite with him. He takes, however, a great interest in music in general. Among other musicians who are sometimes visitors to the count is Dr. Joachim, who is especially welcome in the music loving family of the field marshal. Count von Moltke's nephew and aide-de-camp, Major von Moltke, who lives with his young wife in his uncle's house, is himself an excellent cello player. Whenever musical soirées are held in the little music room the Count's family does not retire to rest till far into the night. The field marshal makes himself comfortable on a sofa and gives himself up to thorough enjoyment. The few guests who are present smoke. When the count has finished his cigar he has recourse to his snuff box, which, together with a long red silk pocket handkerchief, he holds in his hand. The violoncellist and pianist are long since tired, for they have already played four sonatas and several smaller pieces, but the old gentleman makes no signs of retiring. Suddenly Schumann's "Evening Song" is struck up and a smile lights up the count's features. He has understood, rises and bids them a hearty good night. He is especially fond of Chopin's music.—London "News."

Thomas Popular Concert.

THE fourth popular concert of the season under Mr. Thomas' baton took place last Sunday evening at the Lenox Lyceum. The program was devoted to French composers and was the following:

Ouverture du Jeune Henri.....	Mehul, 1763-1817
Gavot.....	
Tambourin.....	Fragments de "Castor et Pollux".....Rameau, 1683-1764
Menuet.....	
Fantaisie Caprice.....	Vieuxtemps, 1830-1881 (born in Verviers, Belgium)
	Mr. Franz Wilczek.
Scherzo, from suite "Roma".....	Bizet, 1838-1875
Scène du Bal, "Romeo et Juliette".....	Berlioz, 1803-1869
Romeo seul. Tristesse. Bruit lointain de bal et le concert. Grand Fête chez Capulet.....	
"Le Roi s'Amuse," Scène du Bal.....	Delibes, 1836
Gaillarde. Pavane. Scène du Bouquet. Madrigal. Passepied. Final. Scène en Air, "Faust".....	Gounod, 1818
	Clementina de Vere.
Poème symphonique, "Le Rouet d'Omphale".....	Saint-Saëns, 1835
Chinoiserie.....	Godard, 1849
Scènes Napolitaines.....	Massenet, 1842
La Danse. Le Procession. L'Improvisateur. La Fête.....	

The orchestra was in grand form, the audience large and enthusiastic and Mr. Thomas in good spirits, and in consequence good music was made and enjoyed. It is like reading a page of Addison or Steele to hear the quaint melodies of Rameau and Mehul glide before one's mental ear. A delicate artificiality and the simplicity that comes from much polish distinguish these tender and tricky bits from a century ago.

Mr. Thomas retains the archaic flavor admirably in his readings and his men were unusually responsive to him.

Bizet's beautiful scherzo from his suite "Roma" was excellently played, as were the Berlioz and Saint-Saëns numbers. Miss De Vere sang the great scene and aria from "Faust" with brilliancy and finish. Her practice of accompanying herself at the piano in encores is a reprehensible one, as the results on this occasion were far from gratifying ones. She sang Miss Rothschild's song, "Si vous

n'avez rien à me dire," and over half the house hardly heard her. The accompaniment, too, was full of errors; but then Miss De Vere is a charming artist who always sings in tune (a rarity, by the way), and so it will not do to be too captious.

Mr. Franz Wilczek covered himself with glory by his polished performance of the Vieuxtemps selection. His technic is very finished and his tone pure. For an encore he responded with a Sarasate trifle. Next Sunday evening Fanny Bloomfield-Zeisler, the pianist, and Italo Campanini, the tenor, will be the soloists.

The Boston Symphony Orchestra.

THE regular New York concert season was this time ushered in by that excellent Boston organization, the Symphony Orchestra, under Arthur Nikisch's direction. The inaugural concert of the series of four which are to be given this winter took place on Tuesday night of last week and proved an undoubted and deserved success, Chickering Hall being crowded to its utmost capacity with a fashionable, musical and most enthusiastic audience. Those who had, perhaps not unjustly, feared that the concert room would prove too small for the volume of tone emitted by an orchestra of eighty-five performers were, this time at least, agreeably disappointed. The orchestra sounds rich, noble and, of course, most sonorous, but at no time obstreperous. This fact can, however, easily be accounted for by a glance at the program, which contained no "brassy" number, and moreover Mr. Nikisch, who was aware of the acoustic dangers that were threatening him, kept the heavy artillery of his forces well in the background. The string orchestra sounded as brilliantly and, as the Germans would say, "schneidig," as they did of yore, thus justifying and strengthening the great reputation they hold here; and as for the wood wind we failed entirely to notice any of those grave defects which one of our most esteemed colleagues complains of, who also appears to be essentially in error in his conceptions of one of the vital characteristics of another work produced that evening, for he speaks of the "brilliance" of Wagner's "Faust" overture, this very picture of gloom, doubt and despair, this very essence of pessimism in music.

The program, though containing absolutely nothing new, was well balanced, interesting and in good taste. It read as follows:

Overture to "Oberon".....	Weber
Aria, "Sappho".....	Gounod
"Eine Faust Overture".....	Wagner
	"Regrets".....Delibes
Songs.....	"Bonne Nuit".....Masseten
	"A Une Fiancée".....Ferrari
	With piano accompaniment.
Symphony in E flat, No. 3 ("Eroica").....	Beethoven

The best and most spontaneous reading which Mr. Nikisch gave was undoubtedly that of the "Faust" overture, which we never before heard interpreted with greater dramatic fervor and stronger emotional feeling. It alone would have stamped him as one of the greatest conductors of our times.

The "Oberon" overture was given with delightful shading, utmost rhythmic precision and an unusual amount of dash and *elan*.

As to the "Eroica," Nikisch's conception did not differ as widely from the accepted and traditional readings as some people had anticipated, or, shall we say, feared? There were changes, but they were not iconoclastic or even exaggerated. The tempo of the second theme of the first movement was taken a trifle broader than that of the opening theme, but this served to produce an excellent and well accented musical contrast. The funeral march was taken at a little greater speed than Thomas' tempo, who, however, always seemed dragging and too slow in this lengthy movement. The scherzo went smoothly and the variations of the last movement were interpreted with a somewhat novel but also thoroughly musical individualization of each particular variation.

Mrs. Walter C. Wyman's singing was highly enjoyable. Her mezzo soprano voice is most agreeable in the middle and lower register, and she phrased with musicianly instinct; moreover, her pronunciation of the French text is excellent. The group of piquant French songs was exquisitely accompanied at the piano by Mr. Nikisch in person, who, to judge from the finished manner in which he performed the difficult accompaniment to the Ferrari song, is a pianist of no small attainments.

Mrs. Wyman was enthusiastically recalled, and allayed the demand for an encore with a repetition of Massenet's pretty trifle, "Bonne Nuit."

ANOTHER.—The "East Side News," of Pittsburgh, recently contained the following:

THE MUSICAL COURIER boasts of seeing "Lohengrin" with only one man to play "tympani, short drum, cymbals and triangle." That's nothing, dear M. C. We went to a concert and found that the orchestra had gone to the wrong hall. However, two men arrived—first violin and trombone—and played through the overture, "Barber of Seville." We refer you to Carl Weitz and Otto Ganske, of our city.

The Philharmonic Society.

THE first subscription concert of this the forty-ninth season of the Philharmonic Society opened the series most auspiciously with a full house and enthusiastic applause at the Metropolitan Opera House at both the public rehearsal on Friday afternoon and the concert proper on Saturday evening. On both occasions Theodore Thomas was received with demonstrative signs of approval and it must have done his heart good to be thus assured that he is as sincerely and strongly appreciated as ever by the most cultured, refined, fashionable and musically educated audience that attends any of New York's concerts.

The program consisted of but three numbers, the first one of which was a novelty, viz., Moritz Moszkowski's second orchestral suite in G minor. It is a disappointing work on account of the lack of invention displayed. There can no longer be any doubt about the fact that Moszkowski, young as he still is, is already "written out." His latter day piano pieces have little left of the charm of originality and brightness and flow of melodic invention that distinguished his earlier works and made him leap at once into the front rank of modern writers for the piano. This suite—a much more ambitious and pretentious effort than anything previously attempted by Moszkowski, with perhaps the single exception of the "Jeanne d'Arc" symphony—confirms the decline shown in the piano music. The prelude has no pronounced theme, but represents a rather skillful meandering through mazes of harmonic changes and modern orchestration. The subject for the fugue in the same key is bodily stolen from Bach's G minor fugue from the "Wohltemperiertes Klavier;" the scherzo, still in G minor, is rather clumsy and shows no thematic material of importance or originality. The larghetto in B flat major is weak beyond description, although not lacking in feeling. The intermezzo in D is trite and stale, and the final march in G major, with a fair second theme in D (afterward recurring in E), is the least uninteresting movement of the entire suite, it being at least most brilliantly and effectively orchestrated; but here again we meet with a bold theft in the shape of a couple of measures taken right out of the "Meistersinger" Vorspiel.

The suite received a careful reading at the hands of Theodore Thomas (albeit the intermezzo was evidently taken at a somewhat too slow tempo), and the excellent organization known as our Philharmonic gave it a performance of which the composer could not have complained.

Franz Rummel was the soloist of the occasion, and he excelled in Beethoven's "Emperor" concerto, which has ever been recognized as one of his strongholds. He did not disappoint us this time either, for he played with all the verve, manliness, musical breadth and nobility of style which the great work demands, and his pianism is simply beyond cavil.

He was thrice recalled both on Friday afternoon and on Saturday evening, playing as an encore on the former occasion the lovely Schubert "Impromptu," op. 90, No. 4, and on Saturday evening the hackneyed Mendelssohn "Rondo Capriccioso," which he invested with so much charm that he was recalled even after the encore, a very unusual honor with an audience so proverbially apathetic as those of our Philharmonic concerts.

The concert closed with a masterly performance of Schumann's D minor symphony, which lost none of its inherent attractiveness by coming at the fag end of a somewhat heavy program.

A Letter from Mrs. Thurber.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,
INCORPORATED 1885,
126 and 128 East Seventeenth-st.,
New York, November 12, 1890.

To the Editor Musical Courier:

MY DEAR SIR—Will you kindly call the attention of your many readers to the fact that the National Conservatory of Music of America has added to its faculty as professor of ensemble and operatic chorus Mr. Gustav Hinrichs, who has accomplished so much in the educational work of opera sung in English in this country? A supplementary vocal examination will take place, as per memorandum below.

Faithfully yours, JEANNETTE M. THURBER,
President.

SUPPLEMENTARY VOCAL EXAMINATIONS.

Wednesday, November 26, from 9 to 12, 2 to 5 P. M. and 8 to 10 P. M.

Mr. R. Sapio, principal of vocal department; Miss Eleanor Warner Everest, Mr. Christian Fritsch, Mrs. Elena Corani, Mr. Jules Jordan. Opera class—Mr. R. Sapio. Oratorio class—Mrs. Beebe Lawton. Ensemble and operatic chorus—Mr. Gustav Hinrichs. Diction—Mr. W. V. Holt. Italian—Mr. Pietro Cianelli. Stage department—Mr. Mamert Bibeyran. Fencing—Mr. Regis Sénac. Accompanist—Mr. Ernesto Belli.

For further particulars address,

CHAS. INSLEE PARDEE, A. M., Secretary,
126 and 128 East Seventeenth-st., New York.

A LUCKY ESCAPE.—Agnes Huntington had a narrow escape last Sunday, the parlor car she occupied jumping the rails near Westmoreland, Vt.

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HOME NEWS.

NEW YORK.—Antonio Farini, our well-known baritone and vocal teacher, has opened his operatic studio at No. 23 East Seventeenth-st., and will no doubt meet with success. He can point with pride to many professionals now on the boards of the operatic stage who formerly were pupils of his, such as Mrs. Carrie C. Hun-King, Addie Cora Reed, Mrs. Selika, Harry Gates, Jerry Campbell and many others. Farini has organized an international concert and opera company, consisting of the following artists: Marie Selika, the Creole prima donna soprano; Miss Hattie Durand, contralto; Henry Schiller, tenor; Velosco, the Hawaiian baritone; Farini, basso cantante, and Mr. Armand, pianist, and has already filled several successful engagements. The company will be heard in New York this season.

NEW YORK.—The first private meeting of the Manuscript Society was held last Monday evening a week, at which music by Beardsley Van de Water, Wenzel A. Raboch, John Hyatt Brewer, Frank Treat Southwick, Harry W. Lindsley, C. C. Mueller, Laura Sedgwick Collins, Addison Fletcher Andrews, Frank N. Shepperd, Carl Venth and J. T. Draper was performed. The first public meeting of the society will take place at Chickering Hall on December 10, when the following works will be performed: Serenade for strings, S. G. Pratt; concert variations for organ, I. V. Flagler; string quartet, G. W. Chadwick; alto song with orchestral accompaniment, Homer N. Bartlett; piano solo, S. B. Mills; suite for piano and orchestra, W. W. Gilchrist; ballad, Harry Rowe Shelley; orchestral scene, E. C. Phelps; violoncello solo, Arthur Foote; three quartets for men's voices, F. Van der Stucken; violin solos, Carl Venth. The president of the Manuscript Society is Gerrit Smith; the secretary, Louis R. Dressler, No. 867 Broadway.

NEW YORK.—Mr. Franz Rummel will give two piano recitals in the Madison Square Theatre on the afternoons of December 2 and 4, at 3 o'clock.

BROOKLYN.—Miss Emma Wilkinson, the contralto who sang for so many years in the Rev. Theodore L. Cuyler's church in Brooklyn, died last week at the residence of her sister, Mrs. Roberts, 641 Willoughby-ave.

NEW YORK.—Michael Banner's concert takes place at Hardman Hall on the evening of December 11. Additional announcements to come.

NEW YORK.—The first concert of the Beethoven String Quartet for the present season will be given at Chickering Hall on Thursday evening. The interest of the first concert will be increased by the first appearance here of Mrs. Gustav Dannreuther, pianist. The vocalist of the evening will be Miss Gertrude Griswold, and the program will be as follows:

Quartet, op. 59, No. 2, in E minor.....Beethoven
"Strophes" ("Lakmé").....Delibes
"Winds in the Trees".....Goring Thomas
"The Pansy".....MacDowell
"The Bluebells".....
Quintet, op. 81, in A major, for piano and strings (new).....Dvorak

NEW YORK.—The first concert of the Symphony Society for the present season will take place at the Metropolitan Opera House on Saturday evening, preceded by the customary public rehearsal on Friday afternoon. The program will be as follows:

Symphony No. 3, in E flat ("Eroica").....Beethoven
Aria from "Le Roi de Lahore" (new, first time).....Massenet
Theodor Reichmann.
Overture, "Prometheus Bound".....Goldmark
Songs.....
"Kriegers Ahnung".....Schubert
"Am Meere".....
Theodor Reichmann.

"Festklänge".....Liszt

NEW YORK.—This week virtually commences the season at the Metropolitan Opera House, for the box office opened on Monday, and the final dress rehearsals are being held and final preparations made for ushering in the seventh regular season of grand opera in German, with the gigantic feat of producing two new operas during the first two weeks of the season. These novelties are Franchetti's opera, "Asrael," which will be brought forth on Wednesday evening, November 26, the opening night, and Smaraglia's opera, "The Vassal of Szigeth," which will be presented on Friday, December 5. The other operas to be given are "Tannhäuser," on Friday evening, November 29, on which occasion Mrs. Antonia Mielke will appear for the first time before an American audience as "Elizabeth," and Heinrich Gudehus, the great Wagnerian tenor, will make his debut as "Tannhäuser." Emil Fischer and Theodor Reichmann will also make their reappearance as the "Landgrave" and "Wolfgram," respectively. On Wednesday evening, December 3, Meyerbeer's "Les Huguenots" will be given and will introduce Mrs. Pauline Schöller as "Valentine," Miss Jennie Broch as the "Queen of Navarre" and Juan Luria as the "Count de Nevers." These artists are all new to the American public. Miss Marie Jahn, Mrs. Marie Ritter Götz, Andreas Dippel, Bruno Lurgenstein and P. Mastorff will all make their first appearance on the opening night in "Asrael." Nearly all

the boxes have been taken and a brilliant and remarkable season is assured.

BROOKLYN.—Miss Carlotta F. Pinner was the soloist at last Sunday night's concert of the Brooklyn Sängerbund.

DETROIT.—Mrs. Bloomfield-Zeiser was the reigning star in Detroit last week and local musical circles were stirred to the highest pitch of interest and delight. Mrs. Bloomfield-Zeiser's versatility and fine literary attainments were strikingly exemplified in a lecture recital at the Home and Day School. It was the artist's first public attempt in this dual capacity and it proved a success of the most pronounced character. Each number was preceded with a short, breezy and highly entertaining talk about the composers and the work in question. It was wholly out of the customary prosaic, biographical method of lecturers, and for two hours and a half the large audience present was held in rapt attention.

The following evening Mrs. Zeiser was the pianist at the second concert of the Philharmonic Club and scored a great hit with E. R. Kroeger's quintet for piano and strings, each movement of which was enthusiastically received. Her solo allotments were Saint-Saëns' caprice on themes from Gluck's "Alceste" and Liszt's tarantelle from "Venezia e Napoli," both of which were vociferously applauded. In response the artist played Moszkowski's charming "Gondoliera" in an inimitably fascinating manner. Mrs. Zeiser was the recipient of innumerable social courtesies during her stay in that city. Mrs. S. S. Delano gave a supper and Mrs. J. H. Hahn a luncheon in her honor.

NEW YORK.—Paul de Jankó gave a concert last Thursday evening at Chickering Hall and again demonstrated the many extraordinary qualities of his new keyboard and also his own skill as a pianist. He played the following program:

Organ fugue, C major, with pedal part.....Bach
Sonata, C major.....Brahms
"Traumeswirren".....Schumann
Scherzo, B minor.....Chopin
Etude, C major.....Rubinstein
"Ave Maria".....Henselt
"Waldestrauchen".....Liszt
"Gnomon Reigen".....
Hungarian Rhapsody.....Szekely
Arranged for the Jankó keyboard by Paul de Jankó.

CHICAGO.—Mr. Emil Liebling, the versatile Chicago pianist, gave a concert last week in Kimball Hall, Chicago, assisted by Miss Grace Hiltz and Messrs. Harrison, M. Wild and Adolph Koelling.

PHILADELPHIA.—Mr. C. J. Heppe is giving a series of piano recitals in Philadelphia, at his warerooms, with the assistance of excellent local talent.

AURORA, N. Y.—An invitation recital of music for two pianos and for four hands on two pianos was given in the music hall of Wells College, November 8, by Mr. Caryll Florio and Miss Isabella M. Elwell. An excellent program was played.

NORTHAMPTON.—The Smith College School of Music, of Northampton, Mass., gave their opening concert October 30; and opened their new organ built by Johnson & Son, Westfield, Mass.

CLEVELAND.—The Beck String Quartet of Cleveland, consists of Johann Beck and Julius Deiss, violin; B. B. Beck, viola; Max Droge, 'cello, and James H. Rogers, pianist. The club gave its second concert November 6.

NEW YORK.—The New York Chorus Society will give Sullivan's "The Golden Legend," Thursday, December 4, at the Lenox Lyceum, under the baton of C. Mortimer Wiske, with the following soloists: Miss De Vere, Mrs. Hattie Clapper-Morris and Messrs. W. J. Lavin, Carl Dufft and Graham Reed.

TAUNTON.—The twelfth music festival of the South-eastern Massachusetts Music Association will be held at Taunton, beginning yesterday and continuing to-day and to-morrow. Cowen's "The Rose Maiden," Gounod's "St. Cecilia Mass," Gade's "Crusaders," Parker's "Redemption Hymn" and Mendelssohn's "Elijah" will be given. Miss De Vere, Mrs. Carl Alves, Messrs. W. J. Winch, Bushnell, Gardner, Lamsen, Ivan Morawski and others will participate. Carl Zerrahn will conduct.

NEW YORK.—The New York Conservatory of Music, Mr. S. N. Griswold president, gave a pleasant concert at Hardman Hall last Saturday evening.

THE MAY FESTIVAL.—Mr. Carl Retter, of Pittsburgh, telegraphed last week to the Pittsburgh "Dispatch" the following important news:

I have made arrangements for the entire plant of the festival to be given in New York the first week in May, 1891, for the dedication of the new music hall built by Carnegie. This will include the complete Metropolitan Opera House orchestra and all the principal solo artists. So Pittsburgh will have a great May Festival.

SHE MARRIES.—Laura Moore, of the "Merry Monarch" Company, was married last Sunday in Chicago to Nathan Snyder, a Washington banker.

A VISIT.—Mr. Louis Lombard, the perennially active director of the Utica Conservatory, paid us a flying visit

last week. Mr. Lombard was in the city on business, but also managed to hear the Philharmonic concert and the Thomas popular concert.

OTTO HEINRICH.—The young pianist Otto Heinrich, the protégé of Behr Brothers, who has been studying in Berlin with Xaver Scharwenka, is in the city this week, but returns soon to resume his studies.

TO BE MARRIED.—The marriage of Miss Mathilda Schuberth, the daughter of the well-known Edward Schuberth, the music dealer, is announced for Sunday evening next. The happy man is August M. Gemünder.

CAUGHT ON THE "SLIDE."—Last Sunday afternoon an artist named Arthur Rath thrashed a trombone player named Yago for being too polite to his wife. Mr. Yago, being only a performer on the valve trombone, didn't have a chance to "slide" before the irate husband caught him.

FOREIGN NOTES.

PARIS.—MSS. of the late Adolph Adam, composer of "Le Postillon de Lonjumeau," "Giralda" and other operas, have recently been deposited in the library of the Paris Conservatoire.

MUNICH.—Alex. Ritter's opera, "Wem die Krone," lately produced at Weimar with great success, will shortly be published by the firm of Jos. Aibl, at Munich.

HAMBURG.—The German version of Sir A. Sullivan's opera, "The Yeomen of the Guard" ("Der Königsgardist") was, on Saturday the 4th inst. produced for the first time before a crowded audience at the Carl Schulte Theatre, in Hamburg, and was received with great applause.

BRUSSELS.—The production of Wagner's "Siegfried"—third part of the "Nibelungen" tetralogy—with Wilder's French translation, at Brussels, has been delayed on account of Servais' refusal to conduct the work without the full orchestral complement for which it is scored by its composer. However, the performance is now announced for the 25th inst.

PARIS.—M. P. Diaz is the composer of a new opera, "Benvenuto Cellini," which is to be brought out shortly at the Paris Opéra Comique. This is the eighth operatic work upon the subject, which was first treated, musically, by Berlioz (1838), by Franz Lachner (1840), Louis Schloesser (1845), and Lauro Rossi (1845). In more recent years the Maestri Orsini (1875), of Naples, and Bozzano (1877), of Genoa, have each produced a "Cellini," while Saint-Saëns' latest opera, "Ascanio," is also connected with the career of the great Florentine sculptor.

RIO DE JANEIRO.—A new opera, entitled "Bug-Jargal," the libretto founded upon Victor Hugo's romance, has lately met with considerable success at Rio de Janeiro. The composer is a native of Brazil, Mr. Gama Malchez.

AMSTERDAM.—A Dutch National Opera Company has established itself at Amsterdam, under the auspices of a wealthy amateur, Mr. J. G. de Groot, who for years past has labored on behalf of the scheme, gathering together an efficient chorus and training individual voices for solo parts, some of the latter being filled by members of the best society. It need scarcely be added that it can be at present only a question of opera sung in Dutch, and that it will depend upon Dutch librettists and composers of the future to render the young establishment a truly "national" one.

CAGLIARI.—A musical society has been established at Cagliari (Sardinia), the birthplace of Mario, the famous tenor, in whose honor it has been named Circolo Mario.

ROME.—Daudet's "L'Arlésienne," with Bizet's music thereto, is to be shortly produced at the Costanzi Theatre of Rome, under the auspices of Adelaide Tessero, the eminent actress and *directrice*.

FRANKFORT.—An international electrical exhibition is to be held next year at Frankfort, at which music is to play a novel and an important part. A large number of telephones will be fitted up in the buildings, by means of which visitors will be enabled to hear not only the concerts given in the Palmen-Garten, but also concerts at neighboring towns, Homburg, Soden, Wiesbaden, &c., and it is even hoped to provide visitors with an opportunity of hearing the performances at the opera houses of Mannheim and Munich.

OBERRAMMERGAU.—The suggestion that "English visitors may have an opportunity of showing their gratitude" for the Passion Play by restoring the organ at the Ammergau village church at a cost of £800 seems rather a cool one. During the recent performances of the Passion Play the receipts amounted to not much less than £35,000, or nearly double the amount taken in 1880. If the directors of the Passion Play want an organ they could surely afford the £800 out of the profits. The Ammergau expenses were practically the same as they were ten years ago. Meyer, who impersonated the "Christus," received £50, the leader of the chorus and "Caiphas" £40 each,

"Peter" and "Paul" £35 each, and so on down to the cock crower, who took £2. The profits upon the season must therefore have been very large.—London "Figaro."

LONDON.—Miss Windsor, an English lady and gifted musician, who died recently in Bath, bequeathed the family library to the Royal College of Music in London. The collection contains a number of valuable operas, oratorios, cathedral and chime music, original scores and many works on the theory and history of music and musicians, together with autograph letters, honors and decorations of famous composers.

PARIS.—Nearly the whole of an act of "Lohengrin" has at last been performed at the Grand Opéra, but the trick was managed in such a way that no Chauvinistic prejudices could be hurt. It was announced that at the performance given for the benefit of Mr. Dumainie a duet from Wagner's opera would be sung by Mrs. Caron and Mr. Vergnet. When the audience expected the two singers to come on in ordinary dress, the conductor gave the signal for the orchestra to attack the first chord of the prelude to the third act. The curtain then rose on the bridal chorus, and this finished, "Elsa" and "Lohengrin" were left on the stage to sing the most interesting and the most impassioned love duet that has ever been written. Now that an attempt has been made to reverse the sentence passed upon "Tannhäuser" five and twenty years ago at the Opéra, and to make amends for the brutal treatment of "Lohengrin" at the Eden Theatre, it is to be hoped that the hundreds who applaud Wagner at the Sunday concerts week after week and year after year may at length have a chance of hearing his masterpieces at the French Academy of Music.

The New Cincinnati May Festival Chorus.

EXAMINATIONS have been made of applicants for admission to the reorganized chorus by Foley, the new choral trainer, for two weeks back. The result has been the selection of 150 good voices (probably the best obtainable in the city). But why only 150 in number? We were told by the city press last spring that such was the excellence of musical training in the public schools of this city that a grand "festival chorus" could be readily organized from this source, independent of any other. Where are all these school singers? Why not interest the superintendents, the teachers, and thereby all the youth of the city in this chorus? Why not appeal to every conservatory and college teacher and professor, music dealers and amateurs in the city and suburbs, by circular letter if necessary? The public is not sufficiently informed as to the intentions of the new régime. I believe that they intend giving a series of concerts this year, also one next year, the festival to be the culminating point. This is as it should be. Inform the public, however, definitely as to plans. Sensible people will not object to the examination system. It is right to prune out the many dead branches on this musical tree. It is not long ago that the Handel and Haydn, of Boston, resorted to this very effective system of insuring an efficient and working membership. True it is that some are objecting, but I presume that in time they will subside.

The first chorus meeting was held on Monday, November 10. By next Monday 100 more voices will doubtless have been added, as the voice trials will continue. The "Times-Star" printed a very timely interview with Foley and President Hobart last week, with a view to really giving the public some light on the matter. To tell the truth, no one knew what was really to be done. A more general and confidential appeal to the whole community will bring results.

While in Rome I sang in Basili's "Miserere," that of Allegri, masses by Palestrina and other monumental works of the Italian school, with Sgamhati, Pinelli or Mancinelli as conductors; in Leipzig in Carl Reidel's famous society and other bodies—e. g., "The Sing Academie"—and all were particular in the admission of chorists. In England, the home of grand choral singing, the greatest festivals are given by chorus members examined and proven to be capable, a modicum of ear (to be true), voice (must be present, even if small in volume), reading capability (can be subsequently improved by practice) and honest intentions for work and regularity being the desiderata in order a, b, c, d for admittance. This is the basis also of the examination here. It is right creditable to the management, and we trust that it will insure the finest festival Cincinnati has ever had.

The new Pike Auditorium was opened last Monday with a splendid representative audience. It is the best lit, decorated, seated and managed house in the city, and will be the fashionable and popular resort in the future that it has ever been in the past. Theodore Bohlman, the new pianist, will give his debut recital in this house on December 2. Prof. John S. van Cleave gave his first lecture of the season at the conservatory some time since. Subject, "How shall we fix the standard of musical taste?" Van Cleave is a very busy man, lecturing at Delaware, the "College" and "Conservatory."

Your correspondent has begun a lengthy course of lectures and recitals to a large class of pupils at the Wesleyan and Ohio Conservatory. Every Thursday a new subject will be treated of. The first three lectures are upon "The origin, history, theory and practice of our musical system." The origin of the Greek lyre, modes, tones, notation neumes and the gradual development of the clefs, lyric, monody, recitative, polyphony, counterpoint and harmony, will make clear to the students the solid scientific foundation of the tonal art. Facts and practical theoretic knowledge are what the student requires, and not poetical rhapsodizing on the aesthetics of an art so closely allied to mathematics and the growth of philosophy and logic. Musical theory as a whole is a history of the mental and moral development of humanity. Harmony and counterpoint are equal to algebra as a mental discipline. Musical form teaches the art of development as completely as does the study of language.

The Philharmonic Quartet will produce a new quartet by Rubinstein and the progressive Sgamhati's piano quintet at their second matinee; also a new minuet by Matteoli.

Henry Froelich is director of music at the "New Pike." De Pachman gives two Chopin recitals next week. Miss Aline Fredin, the talented daughter of Mrs. Fredin, the deservedly popular educator, is at present in Paris studying with the well-known artist teacher Breiter. Miss Fredin has undoubtedly ability. She was a pupil of Gorno, Otto Singer and during last year made remarkable progress with your correspondent. It is probably not known that a genuine pupil and intimate friend of Frederic Chopin resides in Avondale, this city. He is now seventy-five years of age. Forty years ago his Chopin recitals were all the rage in Cincinnati. I have the promise of an interview with this most interesting artist, Mr. Werner Steinbrocker, and hope to give an authentic account of

Chopin, his habits, daily life and methods of teaching, through the courtesy of one who was with him for a lengthy period in Paris.

Nothing as yet has been decided as to the "symphony" concerts. The sixth "Pop." introduced Delibes' "Neapolitan Scenes;" Carl Schmitt in a clarinet concerto; the college male quartet in vocal selections; a giant "P. C. A." "Prevention Cruelty to Animals" (and children) or humane bazar is at present terrorizing our citizens. It is a popular cause and creates infinitely more excitement and interest in the city than the late elections. Music Hall will be filled with everybody and everything for a week from next Wednesday. Everyone is saying with the ancient, "I am a man and nothing that is human is foreign to me." Does anybody know where this comes from?—"If you want to know the time—"

W. WAUGH LAUDER.

Buffalo Correspondence.

BUFFALO, November 17.

THE two important news items of the week are these: that the orchestra concerts, with Mr. Lund as conductor, are to be resumed in December. It will be remembered that the orchestra concerts were the outcome of the Dannreuther Quartet evenings—the first season under Mr. Nuno, then two seasons under Lund, and the past season the orchestra did not materialize. Sufficient subscriptions have been received to, in a measure, warrant the undertaking, "Buffalo's Higginson," Mr. F. C. M. Lautz backing the series.

This is the first and most important item, and the second is like unto it, viz., the Boston Symphony Orchestra, with Nikisch, has been engaged for the May Festival of '91. The chorus is already hard at work, and Mr. Hobart Weld, than whom there is no more enthusiastic music lover and music worker in Buffalo, is daily besieged by letters from soloists from everywhere and nowhere, who fain would lend the sunshine of their presence—for a considerable consideration!

Last year the enterprising, energetic, but prevaricacious pastor, he of the many letter given name, surnamed Ernst, succeeded in muddling things and making away with that necessary American product, familiarly known as "boodle;" this year the Musical Association have the promised festival in their hands, assuring success.

This brings me to the Strauss concert, given under their auspices, and which was attended by a large and appreciative audience. Encores were frequent—indeed, the rule—and an evening of pure "musical sweets" was enjoyed by the listeners. The only serious number was the adagio from Beethoven's "Sonata Hæthetique," as the program had it.

Those ever welcome visitors, the "Bostonians," gave four performances, three of De Koven's clever operetta, "Robin Hood," and one of "Susette." The former was an immense success, as everywhere else. Grace Reals and Schutz, with Flora Finlayson, were the new members, and right good are they, too! Sweet Juliette Corden-Pond sings and looks better than ever, and ministerial looking Studley wields the baton as of old. He is one of my very first musical recollections!

Mr. E. A. Gowen is a recent newcomer in our field of music—pupil of Kullak, Jr., of Berlin. Miss Clench, the violinist, has also located here. She and Marcus are our best violinists.

More anon.

F. W. RIESBERG.

Music in Baltimore.

BALTIMORE, November 16, 1890.

THE sixth Peabody recital, for which Miss Helene Livingston, soprano, and Dr. B. Merrill Hopkinson were announced, took place Friday afternoon, minus Miss Livingston, who had been ill for some days. Mr. Richard Burmeister, at short notice, filled a part of the program, playing Liszt's transcription of Isolde's death, the E flat major Liszt Rhapsody, and the piano transcription of the same composer's "Mignon" song. Dr. Hopkinson sang songs by Garrett Colyer, Dudley Buck and Rubinstein, and again demonstrated that he has one of the best baritone voices heard in this section of the country. His efforts to introduce new songs or songs of composers new to our audience are met in this manner by one of our local critics:

It must be said, however, that the lack of the old classic form in modern songs makes them harder for the listener to follow; and, where they are unfamiliar, the effort of the composer to bring out the sentiment of the song in corresponding music is hardly appreciated.

This is a candid admission on the part of the critic that he can only understand those songs which he understands, and that those songs which he does not understand are not understood by others, because he does not understand them himself. One reason why all of us are so very happy here is that we have a whole lot of musical critics just like the one referred to, and they believe that the "Messiah" is the greatest musical work ever written; that Mr. Hamerik is the most wonderful composer and conductor alive, particularly since he has been made a knight of something or the other (you know in spite of our democracy we are wild to toady to the deceased monarchs and monarchies on the other side); that the greatest conservatory on earth is the Peabody, and that the true heir to Schumann's genius is Fred. Wolff.

Over there in New York you may be densely ignorant as to the identity of Fred. Wolff, and we all commiserate you, you woebegone children of darkness, for no one can consider his musical education completed or finished who has not heard the heir of Schumann's genius.

The St. Cecilia Musical Association, L. H. Fisher director, gave its first concert this season. Del Puente, at one time an excellent singer but now just passed enough to unload him upon us, sang his usual standby, the "Toreador" song, and a solo from "Le Pardon de Ploermel." Miss Helene Livingston sang the great "Ernani" aria and several lighter songs, pleasing the audience, as she always does, although it was evident that she was indisposed; in fact, as stated above, she was too ill to sing at the Peabody later in the week. Mr. Rogers, a cornet player, swept the audience by storm, which gives an indication of the musical judgment of the people who patronized the concert.

The twelfth annual season of the Garland Musical Association was opened with a crowded concert, the only redeeming features of which were the violin playing of Maud Powell and the singing of Miss Ella A. Wernig, of New York. These two artists are attractions that necessarily find favor with intelligent musicians and make the contrast with the rest of the work done by the Garland itself so glaring that to attempt to criticize it would be ludicrous. A Mr. Reitz is the director, and among other things he selected Wagner's "Albumblatt" as one of the orchestral numbers. A musician behind me remarked after the Wagner number: "Why do people say that Richard Wagner could not write melody," whereupon I ran out of the opera house and took a walk around the block four times and thanked heaven that I am not doomed to live in New York or Paris or Berlin.

HANS SLICK.

Correcting "Smif."

Editors Musical Courier:

YOUR Toronto correspondent, "Smif," compliments the editor of the "Year Book" on the general thoroughness of his methods, while he bemoans omission from the volume for 1889-90 of mention of the performance at Toronto, in January, of a cantata entitled "The Sea King's Bride," music by D'Auria. As the "Year Book" for 1889-90 does mention D'Auria's work, giving correct date, I must conclude that my unknown friend does not know how thorough I was in the case. I did not include the cantata in the special "Year Book" list of "New Compositions by Americans and Composers Resident in America," as I lacked evidence.

Very truly yours,

G. H. WILSON,

Editor "Musical Year Book of the United States."

The First Wiske Orchestral Concert.

THE first of the series of six orchestral concerts projected by Mr. C. Mortimer Wiske took place last Monday evening in the Academy of Music, Brooklyn. It is Mr. Wiske's intention to make each program nationally representative, the program on this occasion being devoted exclusively to French composers. It was as follows:

Marche et Cortège, "Reine de Saba" Chas. Gounod
Ballet music, "Le Cid" J. Massenet
Overture, "Lalla Rookh" Félicien David
Aria, "Thou Brilliant Bird," "Perle de Brésil"
Clementina De Vere. Flute obligato, Mr. Otto Oesterle.
"Loin du Bal" Ernest Gillet
"Au Moulin" String Orchestra.

Ballet divertissement, "Henry VIII." Jaint-Saëns
Overture, "Le Songe d'une Nuit d'Été" Ambroise Thomas
Symphony, "Oriental" B. Godard
Airs de Danse Orchestra.

Scene and Legend "Lakmé" Leo Delibes
Clementina De Vere.

"L'Arlesienne" (first suite) Georges Bizet
"Damnation of Faust" Hector Berlioz

The scheme was a trifle long, but certainly contained the spice of variety. Mr. Wiske had his forces well under control and his beat is both firm and elastic. Miss De Vere sang the David number brilliantly, aided materially by Mr. Oesterle's beautiful tone and sympathetic accompaniment. The Thomas orchestra played with its accustomed finish.

Mr. Wiske will devote his next program (December 22) entirely to English composers, and many novelties may be looked for. The audience on this occasion, considering the unpropitiousness of the weather, was large and enthusiastic.

The Beethoven Männerchor gave the following excellent program last Sunday evening at their club house, under the able leadership of Mr. Arthur Mees:

Overture, "Euryanthe" Weber
Orchestra.
"Die Allmacht" Schubert
Soprano solo, Mrs. Ella Pfaff.
Beethoven Männerchor and orchestra.
"Die beiden Grenadiere" Schumann
Mr. John Bolze.
"Die Glocken im Weier" (new) Liebie
"Ueber's Jahr, mein Schatz" (new) Dregert
Beethoven Männerchor.
Allegretto alla Polacca Beethoven
Orchestra.

"Das Glück von Edenhall" Schumann
Lord, Mr. H. Bartels. Schenk, Mr. John Bolze. Ein feindlicher Anführer, Mr. A. G. Schmitt.
Beethoven Männerchor and orchestra.

Aria, "Tannhäuser" Wagner
Mrs. Ella Pfaff.
March, "Athalia" Mendelssohn
Orchestra.
Bacchus Chorus, "Antigone" Mendelssohn
Beethoven Männerchor and orchestra.

A good deal has been said during the past few days concerning the attacks which Wagner and Schumann made upon Meyerbeer. These were directed not so specially against "Roberto" as against his general style. Wagner, as we know, called him "a miserable music maker" and a "Jew banker who, because it amused him to compose operas, did so." Yet Wagner was glad enough to imitate a good deal of Meyerbeer in his earlier operas. Schumann's onslaught occurs in his review of the "Huguenots." He says: "In 'Il Crociato' I still counted Meyerbeer among musicians. In 'Roberto' I began to have my doubts, and in 'Les Huguenots' I place him among the Franconi circus people. I cannot express the aversion which the whole work inspired in us. We turned away from it; we were weary and inattentive from anger." One of Schumann's chief grudges against the "Huguenots" seems to have been that "it enrages a good Protestant to hear his dearest chorale shrieked out on the boards, to see the bloodiest drama in the whole history of his religion degraded to the level of annual fair farce in order to raise money and noise with it." Schumann, who lived in days when the laws of libel were unknown, sums up "Les Huguenots" thus: "In the first act we have an orgy of many men with—oh, refinement!—only one woman, but veiled; in the second an orgy of bathing women, and among them a man, scratched up with nails to please the Parisians, with bandaged eyes; in the third we have a mixture of the licentious and the sanctimonious; slaughter spreads in the fourth, and in the fifth we have carnage in church." Then, as to the music: "To startle or to tickle is Meyerbeer's maxim, and he succeeds in it with the rabble. And as for the introduced chorale which sets Frenchmen beside themselves, I declare that if a pupil brought such a lesson in counterpoint to me I should certainly beg him to do better in future." Schumann also considers the "eternal chanting" of "Ein fest Burg" to be "blacksmith's work," while as to the Benediction of the Swords, "what is it but a vamped up Marseillaise?"

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THE best evidence to offer in substantiation of the claim of THE MUSICAL COURIER that it publishes the news in almost every case ahead of its contemporaries is a copy of the paper itself. For instance, take this very number that you have before you and in reading it over make a mental memorandum of what points interest you. Then, when you take up the next issues of the other papers, see how many times you will say "I've heard that before," "I read that in THE MUSICAL COURIER."

Try it!

EDWARD PLOTTS has now been compelled to make an assignment himself. The Gem Organ and Piano Company, of Washington (N. C.), a stencil concern in which he was the leading spirit, recently assigned. He indorsed for it and they mutually "kited" and did other things of that nature to raise money. Plotts is now in the soup himself. The stencil business is reaching its logical conclusion; just give it a little more time, and when it is about over the legitimate piano and organ trade will appreciate the stupendous work done by THE MUSICAL COURIER.

AMSTERDAM, N. Y., has, according to the census, doubled its population in ten years, and many new industries have been established in that city in that time. The latest negotiations for a new enterprise relate to a piano factory which is to be built and conducted under New York management. Fifty thousand dollars are said to be ready for the investment, and Mr. John Fea, a practical piano man of Amsterdam, whom we have known for the past 10 years, is to manage the factory, the finances to be controlled by the New York investors. All this is mere preliminary information, which we publish for what it is worth.

MATTERS are progressing in the scheme of Messrs. W. J. Dyer & Brother for manufacturing reed organs at St. Paul. It will not be many months now before they will be in the business on an extensive scale, and the success of the enterprise is as nearly as possible already assured. Then, too, arrangements are about perfected for the erection of the mammoth new building of the Dyers, which will give them facilities for handling their ever increasing retail trade and

their heavy wholesale trade in small goods. There has been a sad want of proper accommodation for the various departments of their business, and the new quarters will be a relief to all concerned as well as an ornament to the city and a matter of pride to W. J. Dyer & Brother.

WE are authorized by Mr. Joshua Gregg, of the Fifth-ave. Carpet Company, to deny that he is about to found a music trade paper which shall be devoted exclusively to booming the stencil Cable upright that he sells under the name of the "Fifth Avenue" piano.

THE Newark "Advertiser" is responsible for the news which informs us that L. C. Harrison, the well-known New York pipe organ manufacturer, has purchased the factory buildings at Bloomfield, N. J., formerly occupied by the Peloubet Reed Organ Company, and that Mr. Harrison will remove his factory to Bloomfield.

A NEW firm of the name of Dearholt & Benedict has started in the piano business in Milwaukee, with the Conover piano as a leader. Mr. Benedict is well-known as a musician of many attainments and has hosts of friends in the Wisconsin city, and it is expected that the firm will make an immediate success.

SOHMER & CO. are doing a remarkable trade at present; in fact their business is unprecedentedly heavy and satisfactory. We are not at liberty to mention figures, but can say that what we have seen enables us to state that this November will probably make the greatest monthly record in the history of the house.

ELIZA ACHARD CONNER writes to the Athens (Ga.) "Banner" on the subject of women and piano tuning as follows:

Piano tuning is recommended as a business well adapted to women. There is nothing about it that is too heavy for them and their quick ears are just what is wanted to catch the sounds. A Canadian woman has already pioneered successfully in this occupation. She has all the work she cares to do and makes an excellent living. She adds to her income by buying and selling pianos on commission.

Among the pupils in the piano tuning department of the New England Conservatory of Music, Boston, are many young women.

THE Poughkeepsie "Star" of the 11th contains the following piano item, which is somewhat dubious:

Among the recent attractions added to the parlors of the Fabian Society is that of a new upright grand piano from the manufactory of Boser & Son, of Boston, Mass. It was obtained through the agency of J. I. Owens, of this city.

Is Boser & Son another stencil? Mr. J. I. Owens should clear this matter up for the benefit of the Fabian Society, and without delay, although it be the Fabian Society. What's the matter with the Bowser piano?

IT is such an easy matter to make a general statement to the effect that "retail trade is good" or "wholesale trade is poor" that some of our contemporaries fall into the habit of running in something of this sort without taking the trouble to investigate. At least it seems to us that it must be done in this way, because one of them in its last issue speaks of the retail trade in New York falling off recently. From the conversations which THE MUSICAL COURIER men have had with retailers during the past week there is no such indication. The only thing that at present affects the retail piano houses, from the inside, is the lack of some particular makes of goods, while the manufacturers who run retail warerooms naturally give themselves the preference over the wholesale customers, so that really there has been but slight effect on the local retail trade made by the present unpleasantness. In almost every piano store in New York business during the past two weeks has

been good; in some of them it has been unusually good, and in none of them that we know of is it behind the same two weeks for 1889.

SMITH & NIXON'S next branch house will be in Chattanooga, Tenn., and will probably be under the management of F. E. Swenson, who has for some time been engaged with the firm as a traveling man.

A PIANO that is rapidly growing in popularity in Chicago is the "Shaw," of Erie, Pa., which is being sold there by Will L. Thompson and which "caught on" at once. It is no easy matter to go with an entirely new instrument into the great competition of Chicago and accomplish anything substantial except a loss of time and money; but the "Shaw" has turned out to be one of the lucky ones, and our Chicago readers may depend upon it that something more will be heard from it in the future.

By the way, have you ever examined a "Shaw"? Why don't you drop in and look at one at Thompson's, or, if you are beyond the all embracing city limits of Chicago, write to the Shaw Piano Company, Erie, Pa., for a catalogue.

MR. DAVID M. NEUBURGER, attorney at law, New York city, should feel himself highly complimented on having a statement made by him "branded" as a "deliberate lie" by the editor of a music trade paper in this city. Whenever the editor in question, who by the way is an adept in slang and vulgarity, is felt called upon to reply to an argument he takes recourse to the cowboy safety valve by calling his opponent of the time being a "liar" or a "deliberate liar," or something equally delicate and refined. In the music trade all this is well known; but Mr. Neuburger, who is not interested in such matters, is not supposed to know this, and in order to assure him that music trade journalism is not altogether conducted on the plan adverted to above we call his attention to this incident.

SOMEONE desired us to say concisely in how far the piano had claims to be considered a necessity in the life of the people of this country, and in reply we simply quoted the following remarks issued by Messrs. Decker Brothers:

The piano is no longer an article of luxury, designed exclusively for the rich or as a parlor ornament, to be kept sacredly locked, except on some important family festivity. It has become a household necessity, an un-failing source of pleasure. Its importance to society is so universally recognized as to render the instrument everywhere an indispensable adjunct of polite life—far more essential, in fact, than the private library or the equipage.

Our children are taught their notes and their letters almost simultaneously, and for a youth or girl of the present day to be found deficient in a knowledge of the rudiments of music would be deemed almost as reprehensible as a corresponding exhibition of ignorance of arithmetic.

By its marvelous adaptability, as well as capacity to express musical thought, the piano has spread the knowledge of music far and wide. It has given us composers, pianists, amateurs, and even where a high degree of skill in performance has not been developed it has been the means of acquiring such knowledge of the art of music as to exercise a most noble and humanizing effect on society. Its influence in the civilization of our race cannot be estimated.

THE Chicago "Mendicator," in a statement which announces that Cable & Sons turn out nearly 3,000 pianos per year, says that this is "a testimonial for the great worth" of those instruments, and that "this cannot be questioned." Quantity therefore signifies that quality is co-ordinate with it. If 5,000 Cable pianos were made annually they would be better instruments, and if 9,000 were made they would be three times better than they now are. That is "Mendicator" logic. From our point of view it is not merely disgraceful, but it is criminal for a music trade paper to make it appear that a low grade piano like the Cable has "great worth." If such a piano has "great worth," what can be said to extol the merits of a Knabe, a Chickering, a Sohmer, a Hazelton, a Steinway, a Decker, or pianos of standing generally? And yet the piano trade does not seem to appreciate the incalculable damage such papers as the "Mendicator" inflict upon the high grade and medium grade instruments. Think of it, the Cable has "great worth!"

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THE STRIKE CONTINUES.

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A Number of Desertions.

THERE is very little original information to be given on the interesting subject of the varnishers' strike outside of what has been promulgated officially by the Association of the Piano Manufacturers through the daily papers. That is, of course, stale news, and consequently no news.

We regret that such is the case, as it robs the trade of much that might be used to advantage in furthering the cause of the piano manufacturers, paralyzing the efforts of the music trade press in its endeavors to give a large space to the absorbing topic, and reduces it to such small dimensions journalistically that the outside press cannot be expected to give it the attention it deserves.

We shall therefore reverse the ordinary method of procedure, and instead of giving the daily press any information on this subject reproduce what has already appeared in its columns.

The latest from the Sunday "Times" is as follows:

A long conference was held yesterday afternoon between a committee of the Piano Manufacturers' Association and a committee from the piano makers and piano varnishers, the latter of whom are on strike for nine hours. The manufacturers' committee consisted of William Steinway, chairman; W. E. Wheelock, John J. Decker, of Decker Brothers; Leopold Peck, of the Hardman & Peck Company; George Nembach, of the firm of George Steck & Co., and Henry Behr, of Behr Brothers & Co. On the men's committee were George McVey, chairman, and Philip Rosch, Patrick A. Harford, H. Wilson and H. Greb.

The piano makers had promised the varnishers that in case any of them should be laid off in consequence of the strike the piano makers would not return to work unless they also got nine hours besides an advance of 10 per cent. in wages. The piano makers then brought about the conference. The manufacturers declared that they would have to adhere to their first decision, that they could not accede to the varnishers' demands, as that would cripple their business and curtail their power of production, in consequence of the keen competition with Boston, Philadelphia, Baltimore and Chicago. In view of this the New York manufacturers would not dare to raise the prices of their goods lest the trade be altogether driven out of New York.

The committeemen of the employees said that they had been driven to make the demand by the varnishers in other branches of trade, especially those in the building trade. The manufacturers said that their varnishers had steady work and pay all the year round, whereas those in the building trade worked only during their busy season. The discussion was carried on in an amicable manner. The men said that they would have to report to their unions before reaching a decision.

In the meanwhile the German "Volks Zeitung," in its usual brutal style, attacks the manufacturers and misrepresents the true state of affairs as shown in the above article from the "Times."

The "Herald" of Monday publishes the following:

There was a largely attended meeting of piano makers, polishers and varnishers at Wendell's Assembly Rooms, West Forty-fourth-st., yesterday morning. It was stated that all attempts to settle the strike of the varnishers had failed. The conference with the manufacturers had no result, and nothing now remained to do but carry on the fight. It was resolved to assess every member of the trade \$3 a week in order to support the varnishers in their demand for nine hours.

The varnishers have decided not to return to work on the 10 hour system, and the piano makers and polishers will strike in all factories where non-union varnishers are employed.

Twenty-four firms have already granted the nine hours.

There is no truth in the statement that "24 firms have already granted nine hours." The following firms are the nine hour houses—that is to say, they are fairly and squarely out of the combine:

Sohmer & Co., Haines Brothers, Pease Piano Company, Hale Company, Conover Brothers, Braumuller Company, and Albert Weber.

We say fairly and squarely, for there are some firms who have acted in such a manner that they deserve the most severe censure from those firms who are conscientiously endeavoring to adhere to the compact. For instance, R. M. Bent & Co. are working "under contract" right along on the nine hour basis, and shipped a larger number of pianos last week than during any other week since their existence. Mr. Bent attends the meetings of the piano manufacturers, although under the circumstances he should have suffi-

cient consideration for his business colleagues to remain at his office and hurry up his shipments.

James & Holmstrom have always had a varnish contract, as it is called. A man named Kroeger holds it. They have a stencil branch factory up on Forty-third-st., where they make a piano called the "Nilson." They are not supposed to know how many hours their varnishers work and probably they do not know.

Horace Waters & Co. "sneaked" out of the combine.

It will be seen that all the offenders against the honorable piano firms constituting the combination are stencilers or identified with the stencil; another argument in favor of THE MUSICAL COURIER's stencil fight. Men who will conduct stencil factories are just the kind of men that will act toward the trade at large as these firms have been conducting themselves in this strike. *Here is a large number of great, powerful, influential piano manufacturers making a struggle in defense of a principle, and in the very body of the organization we find the piano bacilli at work undermining the principle.* And, strange to say, the diagnosis shows that the bacilli appears in the shape of stencilers.

What is to be done?

"What is to be done under the circumstances?" We believe we can make the proper suggestion. The piano manufacturers' organization should appoint a committee to draw up a strong forfeiture pledge and elect such men as Wm. F. Decker, Samuel Hazelton and Hellmuth Kranich (we do not believe a better committee could be appointed) to draft a strong agreement requiring a deposit of a certified check of \$5,000 or \$10,000 as an evidence of good faith, from each firm in the combine, these checks to be placed in the hands of the treasurer of the association, Mr. Henry Behr, and upon the first evidence of faithlessness to the agreement this bond should be forfeited.

The Manufacturers' Association should not be placed in a position of uncertainty as to the conduct of their own members, and such houses as have not definitely concluded to attach their fate in this question to the association should retire before the forfeiture committee waits upon them. You, gentlemen, who do not intend to remain with the association in this struggle know it now; know it to-day. What, therefore, is to be gained by misleading those members of the association who are determined in their anti-nine hour fight? They would all prefer to know now, as soon as possible, who is to be with them for good and who is apt to leave the association when the tension approaches a greater strain.

From present appearances—based altogether on surmise, as we can learn nothing definite—the fight continues on the lines laid down originally. Many firms are shipping pianos to branches and agents in an unfinished condition, the receivers finishing them at their own stores, and this plan seems to work well in many instances. There are hundreds of dealers who have regular finishers employed throughout the year, and new hands can easily be secured in addition.

It appears that the crisis has not yet been reached and may not come for several weeks.

Latest.

For the first time since his return from Germany Mr. William Steinway met at noon yesterday, at Steinway Hall, a committee of five men representing the strikers. Mr. Steinway explained to them the situation and the reasons why the house of Steinway & Sons was unable to concede their demands. At the close of the session Mr. Steinway announced to the committee that all those men who on Thursday (tomorrow) would not resume work on the 10 hour plan would be peremptorily dismissed. This will be strictly carried out, and can be done all the more readily as half of the vacant places are already filled and as numerous applications of new men are on file.

Mr. Steinway served the committee with a written notice to the above effect. The piano makers' meeting took place yesterday afternoon from 3 to 6 o'clock, too late for report in this week's issue of THE MUSICAL COURIER.

—An organ recital took place last night at the warerooms of Hinners & Albertsen, builders of reed and pipe organs, Pekin, Ill., for the purpose of exhibiting the new pipe organ built by the firm for the German Evangelical Church at Burlington, Ia. Prof. Carl C. Christensen, of Pekin, presided at the instrument and played among other things the C minor prelude and fugue of the great John Sebastian, a communion by Baisie, an "Ave Maria" by Liszt and transcriptions of Volkman, Reinecke and Wagner. This program alone is sufficient to stamp Mr. Christensen as a good musician. No trash there.

KIMBALLIANA.

WE have not yet examined a sample of the new Kimball small grand piano. There have been but few of them made, but it is being circulated about by the Kimball people that it is to be something much better than their upright grade, and as we happen to know something of the origin of the scale we presume that it will be better than their previous efforts. But it will have to be an almighty sight better than the others if the W. W. Kimball Company want to justify their assertions that they are making a first-class instrument.

It seems to us that the W. W. Kimball Company started into the piano business at the wrong end, anyhow. They had been handling first-class instruments for years; they knew what they were and what they cost. They had been handling cheap pianos for years, too, and they knew what they were and what they cost. And all of their experience taught them that the public was easily gulled and handled and didn't know anything about a piano, anyhow. So they made up their minds that they would start in and make a cheaper piano than any they had ever handled (and Mr. Kimball openly boasted that he could and would do this), and that instead of grading it in just comparison with their other handlings they would put it at the head of the list, boldly assert that it was the best piano in the world, and see how it would work.

They didn't think it was going through so well as it has, so they sent about to their dealers some of their output, some of which was advertised for \$185 on \$10 per month instalments. Then they caught hold of Adelina Patti, whose mania for indorsement is well known in other lines as it is in the piano business. Then they hired the stencil music trade press to come out and say what a wonderful piano it was, and the poor fellows, neither caring nor knowing what it was, "wrote it up" and said what they said, and what the Kimball Company said, and what the Kimball Company said that other people said, and there was no bottom to the affair, save in the little checks and the traveling expenses.

So far the scheme was all right until THE MUSICAL COURIER started in to investigate the thing and discovered the W. W. K. Co.'s little racket, which in justice to all other piano makers it immediately exposed. Then the stencil editors went West again and found lots of other nice things to say about the pianos and the people that used them and particularly the people that made them. And then THE MUSICAL COURIER came out again and told the truth in the matter.

Now the W. W. Kimball Company are working the daily press and having long articles written by expert newspaper men, which they pay so much per line to have inserted in some leading dailies. And the burden of these articles is that Kimball is king—that it is the best piano made and that there are no other pianos so good. Therefore THE MUSICAL COURIER comes out again and says that the W. W. Kimball piano is what is known in the piano trade as a "low grade" instrument and that all claims to the contrary are out of the limits of truth and that they ill become the gentlemen who form the company.

—Harry Brown has opened a music store at Sandwich, N. H.

—Cannon & Kremer have opened a music and musical merchandise store at Hiawatha, Kan.

—Mr. Henry Kroeger and his son, Otto Kroeger, spent last Saturday and Sunday in Boston.

—Mr. E. P. Hawkins, manager of the New York Emerson branch, is convalescing at Lakewood, N. Y.

—THE MUSICAL COURIER extends its sincere sympathy to Mr. Henry Behr in the loss of his youngest daughter.

—Mr. J. N. Merrill, manager of the London branch of the Smith American Organ Company, is expected in town to-day.

—Charles W. Druckenmiller, who recently entered the piano and music business at Owego, N. Y., has tumbled. It did not take long to get there.

—The new bookkeeper of Messrs. Hazeltin Brothers, Mr. H. B. Mook, is well known as a talented tenor singer who is in constant demand at first-class musicales in this and neighboring cities.

—Mr. Chas. Misenharter, the band instrument maker of this city, advertises that he is about to sell out and retire from business. Mr. M. has been passed by the "live" houses.

—Last Thursday evening the H. D. Smith Music Company entertained a large number of friends with an "evening of music." The appreciative audience greeted the several artists with enthusiastic applause. The program was arranged by Mr. Alex. Harris, and every number was a "hit." The ladies, Miss Mattie Miner and Mrs. Salvador Martin, were at their best, and the instrumental work was of a high order. Mr. Harris especially deserves great credit for his fine rendering of Liszt's "Tarantelle." As a soloist he certainly ranks with the first of Denver's pianists. The cello solo was a beautiful selection and most ably rendered by Mr. Schubert. The trio by Messrs. Hunt, Schubert and Harris was a "dream of harmony." The Knabe concert grand piano was used, and many words of commendation were elicited from the audience for its fine tone.—Denver "Times."



ESTEY



PHILHARMONIC CHURCH



ORGANS.




Height, 4 ft. 6½ in.; Depth, 2 ft.;
Length, 4 ft. 6½ in.; Weight
(boxed), 390 lbs.



EQUIPPED throughout with the wonderful Estey Philharmonic action, bellows and reeds, securing largely augmented tone with phenomenal carrying quality.



STRIKES AND NEWS.

FOR the benefit of those members of the trade who have seen fit to take umbrage at the attitude of THE MUSICAL COURIER in the matter of the present strike we wish to offer the opinions that :

First, and over and above all other things, it is the function of a newspaper to obtain the news.

Secondly : It is the mission of a newspaper to publish the news or such portions of it as the paper has been able to acquire.

Thirdly : Having acquired by one means or another, or by all means, the news, it becomes the function, the mission and the privilege of a newspaper to make and publish such comment upon the current state of affairs as shall best express the editorial opinion of the situation. Further than this, it is within the editorial license to present a record of events in as complete form as it may be possible to obtain, and then to refrain from expressing any opinion or making any comment whatsoever.

It is to be regretted, from a newspaper point of view, that it was decided by the members of the trade who are about to form the Piano Manufacturers' Association of New York and vicinity that there should be no particulars of their conferences given to the press. An official statement issued by them to all of the music trade papers would, we are sure, satisfy our contemporaries as it would THE MUSICAL COURIER.

As no such method was adopted by the incipient association it has become incumbent upon the music trade press to obtain such information concerning the proceedings as may be gained in various ways. It is the primary object of this paper, as it is with every well conducted newspaper, to furnish the news to its readers, and such parts of the news of the meetings of the piano manufacturers as could be gleaned by us have been published and have interested our readers. If our esteemed contemporaries have not had the facilities for obtaining the same information it is not a valid reason for us to withhold ours. By the action of the founders of the new association in suppressing all reports of their proceedings they merely force the active newspapers to publish a more or less garbled report which may not always present the points that they consider most in their favor. But, as they must admit, it is their own fault that such is the case.

THE attention of certain piano manufacturers in these sections of the United States is called to the following item from a Dallas paper :

Mr. Frees, the enterprising Dallas piano man, has gone East to arrange with capitalists for the establishment of a large piano and organ company, with headquarters at Dallas and with connections in all sections of Texas. It will be gratifying to the citizens of Dallas if he succeeds in his plans.

That is good news. Mr. Frees is in town and had a very fine time last Sunday night at the Thomas Concert at the Lenox Lyceum with his lady companions, who, judging from their likeness to his profile, seemed to be relatives of the Texan cowboy piano man. And why should he not have a good time? He is one of those lucky men whose notes have been paid by others, and as long as a piano man, or even a music trade editor, can give notes, get the benefit, and finally have others to pay them besides, there is every reason why he should enjoy himself at a Thomas concert or anywhere else.

But what is the matter with Beyerhofer and Rothschild, of Dallas, who are compelled to remain at home? And are Beyerhofer and Rothschild in this new scheme of Frees of Dallas? And if they are in this new piano scheme, are they willing to have their lives insured, together with Frees' life, and give the policies to the stockholders as collaterals, and then, in the most accommodating spirit, die quick?

All things come to him who can afford to wait is a free translation of an old maxim, and we mention it

as a pleasant suggestion to a man in Boston, a gentleman and a piano manufacturer, who has been treated abominably by the Frees gang. Just wait.

KARL FINK.

Braumuller Busy.

ATTENTION is called to an advertisement on another page of the Braumuller Company stating that they are now working full time, again and that they will now be able to supply their orders again, and suggesting to dealers that they should try the Braumuller piano if their regular sources of supply are closed to them on account of the strike. The suggestion is a happy one, and doubtless will be acted upon by many who will thus be able at one and the same time to relieve themselves from an embarrassing condition and to see and hear a truly excellent instrument of which THE MUSICAL COURIER has had repeated occasion to speak in terms of praise. The Braumuller piano of to-day is a great deal better than the Braumuller piano of a year ago, because, while at its very foundation it contained the essential qualities of a good musical instrument, it has taken time to work them up and to develop them as they now stand, and this the company has done by employing the most skilled labor, using excellent materials and expending their money and time in endeavoring to improve their output.

The result is that though the concern's life runs but a year and a few months it stands now as an established success, with an exceptionally well equipped factory, with abundant capital and an article that has won the good favor of all who have come in contact with it.

At the time of the commencement of the varnishers' strike the Braumuller Company yielded to the demands of their workmen conditionally, as it was necessary for them to keep at work to fill contract orders. Subsequently, at the solicitation of the committee of the new association, the company joined the manufacturers and laid off their workmen, with the idea that was enjoyed by many at the time that the difficulty would be but of short duration.

When the matter was strung out day after day and week after week the strain on the Braumuller Company became too strong, so they wrote to the association that is to be and tendered their resignation. The letter was a straightforward, manly one, in which their position was clearly stated, and every member present at the meeting saw and admitted the justice of the movement.

The resignation was accepted on Thursday last, and on Monday last the Braumuller factory started with a full complement of men and some extra hands to see if they cannot catch up with their orders and have some stock for dealers who are thrown out of their regular lines by the strike and who will have now an opportunity to see and hear a sample Braumuller piano, after which the company is quite sure that they can retain them among their regular patrons. Write for an illustrated catalogue and a price list and see if there is territory open in your vicinity.

Dissolution.

NOBLESVILLE, Ind., November 14, 1890.

Editors Musical Courier :

THE firm of King & Leap has been dissolved by mutual consent, the undersigned continuing the business.

I am having a nice trade in Hazelton Brothers, Krakauer Brothers and Sterling pianos.

Very truly yours, S. M. KING.

From "Printers' Ink."

THE accompanying design is taken from the newspaper advertisements of the well-known Chicago music house of Lyon & Healy, and is distinguished



for being at once clever, attractive and appropriate to the line of business advertised. It will be observed that this drawing combines the regular signature of the house with a representation of mandoline, a class of instruments largely dealt in by the advertisers. Thus the design, which was invented by Mr. W. D. Byrne, advertising manager for Lyon & Healy, possesses a peculiar suggestiveness when used for advertising purposes.

CHICAGO COTTAGES.

AMONG the inquiries recently received we find the following of interest :

SALEM, Ill., November 11, 1890.

Editors Musical Courier :

In your issue of November 5, 1890, I noticed an article in regard to D. F. Beatty and the Chicago Cottage Organ Company, in which you say : "The Chicago Cottage organ is just the kind of an organ," &c. I've sold a great many Chicago Cottage organs and thus far have had no trouble, only with the reeds. Have quite a good many in stock now. I mailed the company a card yesterday received from a party who bought one, in which he says the reed tongue strikes the side of the reed and makes a buzzing sound. Now, I'm in the business to stay, and want to sell organs which give satisfaction. I know my pianos are first class, they being the Haines Brothers. What do you know of the Chicago Cottage organ? Very respectfully, H. T. P.

Defective reeds are characteristics of low grade organs, and the price you pay should tell you at once whether the Chicago Cottage organ is low grade. We who have studied the question of organ construction have never considered the Chicago Cottage organ anything but low grade, and are under the impression that it costs the company less to make an organ than it does any other organ factory. They make organs in large quantities, which is one reason for low prices, but they also make the organs as cheap as they can be made, and they can beat anybody in prices, which is a recommendation in the eyes of a great many dealers, particularly those who have no capital and to whom organs are consigned. In the present day of reed making buzzing reeds are rarely found, except in poor, low grade organs, and one of the attractive features of the organ business is the knowledge of the dealer that when once an organ is sold it ends his troubles, as there are no repairing, no tuning, no case fractures or varnish defects to remedy, &c. If, however, the reeds are poor, are made of cheap brass, put together without subsequent overhauling, and rapidly filed, why, naturally, they will give trouble in time to come, and the organs will come back on the dealers' hands, and then they represent just so much firewood. We refer entirely to low grade organs, and not instruments that sell at a price that enables the dealer to indorse the manufacturer's warranty.

The prices and the differences in prices we do not care to mention, but can give them on application.—EDITORS MUSICAL COURIER.

Stencilers Beware.

The man who did most with his sharp pointed pencil,
To institute onslaught, and raid
On rogues who were running the fraudulent stencil,
Has earned the thanks of the trade.

At work so congenial he has no competitor
In rooting the stencilers out—
THE MUSICAL COURIER'S hard working editor
Is the man we are talking about.

—"Anti Stencil."

A Rising Retailer.

SOME people who retail pianos in New York would be surprised if they would but look at the excellent retail trade and renting business that has been worked up by Mr. Jack Haynes, at his new warerooms. He handles the Jacobs Brothers as a second to the Starr, and he has quite astonished himself with the success. Of course the retail business is second to the big wholesale trade of which he is the Eastern manager, but if it keeps on at the same rate as the first few months have shown, it is going to occupy a mighty big place in Jack Haynes' business schemes.

—J. A. Frise, of Flint, Mich., who is only two years in business, has built up a good, remunerative trade. He sells the Kranich & Bach pianos and the Story & Clark organs; also Kimball pianos and organs.

—We have heard nothing yet as to the success of Mr. R. J. Spitz, the piano hammer coverer, in his endeavors to reorganize his business. It will be remembered that he went to the wall a couple of weeks ago.

—Mr. "Eddy" Colell, "the principal salesman" of Chickering & Sons, New York, is reported as telling a contemporary that it was impossible for the New York house to get goods enough from the Boston factory. Take care, Eddy, take care!

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and
Delight Customers.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

❧ WHY NOT TRY ❧

THE



BRAUMULLER



PIANO?

* We are now working full time and can fill your
orders during the strike. *

* The Braumuller has won the indorsement of
the Trade and the Press. *

* Write for Catalogue and Prices. *

BRAUMULLER COMPANY,

542 and 544 West Fortieth Street, New York.



—Mr. Frank Conover, who is West, is probably in Chicago to-day.

—Heinrich Bitter, a piano maker, died at his home in Baltimore, aged 62.

—M. L. Slocum has been East for F. L. Raymond, the Cleveland organ manufacturer.

—H. Vordy is about to open a piano and organ store at Galena, Ill. He is from Freeport.

—L. P. Fisher, of Columbus, Ind., has sold his piano and organ store to Newart Harding.

—C. B. Hawkins is traveling in New York State for the Loring & Blake Organ Company.

—The Holian Organ and Music Company are building a large addition to their factory at Meriden, Conn.

—Messrs. Breitkopf & Härtel, the famous Leipzig firm of publishers, will shortly open a branch establishment in London.

—E. G. Bailey has bought out the music and musical instrument business of W. G. Benham, 44 North High-st., Columbus, Ohio.

—The Shaw piano is evidently a favorite, as it is in use this week again at the Tabernacle at the teachers' convention.—Eric "Dispatch."

—James Lewis' music store on Pynchon-st., Springfield, Mass., was entered by thieves on Sunday night. The thieves ran away after they got into the store, and it is not known how much they left.

—Mr. Edward McCammon, of the McCammon Piano Company, Albany, who has been West, returned to Albany via New York last Thursday. He has a big offer from a Chicago concern to locate the factory in that city.

—Among new corporations is the Frederick Adjustable Piano Mute Company, of Chicago, incorporated under Illinois laws, with a capital stock of \$30,000. Incorporators are: G. Frederick, N. G. Stephens and others.

—Herrick, Morehead & Nelson, of Grand Rapids, Mich., have finally got settled in their new warerooms. It is probable that they will abandon their traffic in stencil organs, the old Geo. D. Herrick & Co. organ being a rank stencil.

—Troy, November 10.—Last Friday evening Charles E. Darrow, alias G. W. Taylor, W. H. Hull, aged about 35, and an employé at Eli Kelly's music store, failed to return. Investigation proves that he sold, delivered

and received \$300 for a piano and has shipped with the money, together with two watches. He also secured \$40 at his boarding house. He carried with him a plain, polished walnut grip case containing tools.

—There is a great business done just now by the Pease Piano Company, who are turning out the largest number of pianos weekly in the history of the institution. Mr. Pease is one of the shrewdest men in the piano trade.

—A new musical instrument has been on trial at the Paris Opéra, which imitates the tone of church bells. A large chest contains 25 cylinders of bell metal of different lengths and thicknesses. This instrument is played by means of a keyboard, which sets in motion metal hammers.

—FORT WAYNE, Ind., November 11.—Charles J. Scheiman, assistant superintendent of the Fort Wayne organ factory, and Miss Elsie Koster, of Los Angeles, Cal., were married in the latter city to-day. The marriage was a surprise to the friends of Mr. Scheiman in this city.

—A Schleicher piano makes a handsome Christmas present. The Schleicher is unexcelled in tone or finish, and increasing sales speak volumes for their record before the public. Visit their warerooms, First-st., between Sixth and Seventh avenues.—Mount Vernon (N. Y.) "Argus."

—W. C. Taylor, the music dealer, has added another musical attraction for the winter. He has just engaged Miss Mary Howe and the Beethoven String Quartet, of New York, for a concert in City Hall, January 27, 1891. Miss Howe is sure to receive a warm welcome here.—Springfield "Republican."

—Saturday evening, about 10 o'clock, a fire was discovered in the music store of Vose & Wedge, in West Medway, Mass. An alarm was promptly rung in and the fire department made a quick response, and the fire was confined to their room. The damage to Messrs. Vose & Wedge was about \$400, on which there was \$350 insurance.

—Mr. De Myer Hyser, for 14 years connected with C. E. Wendell & Co. and the Wendell Music Company, Albany, severed his connection with the latter firm last Saturday, having accepted a responsible position with the music firm of L. A. Young, of Schenectady. Mr. S. Elliot Hyser, who has been connected with these establishments for 11 years, also left on the same day and will go to Syracuse, having been engaged in the music house of R. C. Burton.

—Henry Layberger, of Braddock, Pa., is in trouble for stealing a piano from his mother, Mrs. Catherine Layberger. It seems that Mrs. Layberger promised her boy a \$700 piano some time ago if he would not get married until he was 24 years old. Henry broke his part of the agreement by taking unto himself a wife at the age of 21, and it is alleged he also took the piano. Hence the suit. The defendant was placed under \$300 bail for a hearing.

—Noah L. Gebhart, Company D, 15th Iowa. Comrade Gebhart is a special traveling agent of the firm of A. B. Chase Company, manufacturers of pianos and organs, of Norwalk, Ohio. Comrade Gebhart has been through the South and has visited many of the battlefields in and near Atlanta, where he fought in 1864. He and the writer of this were school-boys together, and entered the service in the same company and regiment

in 1861, and when Gebhart called at the office of "The National Tribune" we passed each other on the stairway, neither recognizing the other, not having met in 25 years. The comrades of Crocker's Iowa Brigade will be glad to know that Comrade Gebhart is one of the most successful traveling men in the United States.—Washington "National Tribune."

—It is announced that Jarvis Butler, manager of the Washington branch of Sanders & Stayman, Baltimore, whose illness we recently recorded, is in a critical condition. Mr. Butler has been a very faithful representative of Sanders & Stayman, and all who know him will regret that he is a sufferer.

—We notice in the Washington, N. J., "Star" the advertisement of the Cornish pianos. What are Cornish pianos? There is no Cornish piano factory. Also the advertisement of the Beethoven piano and the Beethoven organ. There is no such concern and consequently the latter instruments are stencil frauds.

—William Holstein, 30 years old, a piano maker working in Haines Brothers' factory, was taken to Bellevue Hospital Saturday before daybreak a raving maniac. His home was at 378 East Houston-st. with his old parents and his sister. Holstein was their only support. He worked early and late to lay up money that he might make them comfortable and furnish for himself a little home by and by. He had chosen his wife and the time set for their marriage was near at hand. The money did not come fast enough. The added care was too much for him and he broke down under it. For a week he has not slept at all. Friday night he did not go to bed, but walked the floor. By midnight he raved wildly about his money and his work. Before morning his family, who had kept watch over him, utterly worn out, sent for a policeman and had him taken to the hospital.—"Sun."

A FIRST-CLASS salesman wants position with a piano house, wholesale or retail or both. Address "Piano," care of THE MUSICAL COURIER.

WANTED—A first-class business man, good financier, with about \$10,000, as managing partner in a business connected with the piano trade, established eight years and paying good profits. Office in New York city. Full investigation courted. Address A. B. C., MUSICAL COURIER OFFICE.

WANTED—Situation by a first-class piano tuner and repairer in ware-room, New York or Chicago. Sober and reliable man; best of references. Address "Tuner," care MUSICAL COURIER.

ACTION REGULATOR WANTED—A good action regulator who wants a steady job out of town, fine piano to work on, regular pay, good wages. Address, "Regulator," care of this office.

COMPETENT MUSIC CLERK WANTED.—We desire a competent music clerk to manage our sheet music and small instrument department. Only an efficient man, who can give good reference, need apply. Will pay good salary. WALTER D. MOSES & CO., 1005 Main-st., Richmond, Va.

WANTED—A first-class piano action maker, who thoroughly understands the business, knows all its details, and who is able to estimate the cost of machinery for the manufacture of same. The right man can find a permanent position and good pay by addressing "Action," care MUSICAL COURIER, New York.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT & CO., Manufacturers,
LEOMINSTER, MASS.

ANN ARBOR ORGANS.

THEY ARE SELLERS AND YOU WANT THEM.

There may be something in it.

ALLMENDINGER PIANO AND ORGAN CO.,
ANN ARBOR, MICH.

KROEGER PIANOS.

KROEGER & SONS,
Manufacturers,
FACTORY AND WAREHOUSES:
Cor. 21st St. and 2d Avenue,
NEW YORK.

THE VIRGIL PRACTICE CLAVIER.

A Silent Teaching

AND

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming," and preserves the freshness and beauty of music.

The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Correspondence solicited with Teachers and schools.

Descriptive Circulars sent free on application.

Address

THE VIRGIL PRACTICE CLAVIER CO.,
15 East 17th Street, New York City.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS



UNEXCELLED IN
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,
And Every Quality Requisite in a

FIRST CLASS PIANO
For Catalogue and Territory address
THE JOHN CHURCH CO.,
General Factors - - CINCINNATI, O.

THE LOWENDALL STAR WORKS,
BERLIN, SO.,
Reichenberger Strasse 121,
RECOMMEND THEIR
World Renowned, Unequaled
LOWENDALL
IMPERIAL
BOWS.
(Beware of Imitations.)
To be had at all Leading Musical Instrument Houses.
Full particulars ONLY TO DEALERS on application to the above address.

THE CELEBRATED

WEAVER * ORGAN.

AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

ADDRESS

WEAVER ORGAN AND PIANO CO.,
—YORK, PA.—

SCHOMACKER GOLD STRING PIANOS.

These celebrated Pianos have received the highest award wherever exhibited. Have been before the public for more than half a century, and on their superior excellence alone achieved their high reputation. They are unequalled for pure tone, quality, evenness of touch, superior workmanship and durability. It will be to the advantage of every dealer or lover of a fine Piano to call at our warerooms and examine our elegant stock of these superior instruments. A cordial invitation is extended to all.

WAREROOMS:

109 Chestnut Street, Philadelphia, Pa.
45 and 147 Wabash Ave., Chicago, Ill.

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THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, November 15, 1890.

THE strike in New York has not been very detrimental to our dealers so far; in fact we have heard the matter discussed so seldom that it would seem as though they were rather indifferent to than interested in the matter. No doubt, should it become injurious to their interests, they would at once follow out the plan already inaugurated by a few of the houses, and arrange to finish the pianos here, the facilities being such that it would be very little trouble, and might be of direct advantage to them in case the strike should continue long enough to affect the outside dealers.

It is fortunate for Boston and other points, including Chicago, that the strike has not extended beyond New York.

Mr. J. F. Barrows, of Saginaw, Mich., was in town this week. He has been very successful since he opened business there, having sold a number of Steck pianos and an extraordinary number of Sterling pianos. His leading organ is the Story & Clark. Mr. Barrows, it may be remembered, is the inventor of the Barrows piano truck, and he has

something new again which he is nearly ready to disclose to the trade.

The beautiful and extensive show window of Messrs. Lyon & Healy is a source of constant surprise. The gentleman who has charge of it is continually on the qui vive for something novel, and to-day it is the most complete exhibition of music boxes ever shown in this country, from the largest to the smallest. Imagine a space 50x8 filled with nothing but music boxes and no two alike. The window attracts a crowd of people constantly and is undoubtedly one of the best advertisements it would be possible to devise.

Mr. M. J. Chase and Mr. Thos. Hume, of Grand Rapids and Muskegon, were visitors to the city this week. Mr. Chase says that so far he has been unable to keep the new house here supplied with pianos in consequence of orders from his old customers, but the new factory in Muskegon, with its capacity of 50 pianos per week, will soon enable him to fill his orders promptly and supply the house here with all they need.

Mr. Ebersold, of Messrs. Smith & Nixon, Cincinnati, was also in town on business. He says his concern will dispose of 2,000 pianos this year. Not very many concerns in this country will beat that figure.

The Ayres & Wygant Company have taken the retail agency for the C. A. Smith & Co. piano.

All the large houses have been doing an extra large business the present week, Messrs. Lyon, Potter & Co. in par-

ticular having a large call for Steinway pianos, and they are regretting the possibility of not being able to obtain them in the usual quantity; they have, however, the resource of finishing the pianos shipped here.

Mr. C. M. Hands, formerly with Messrs. Max Meyer & Brother, Omaha, and who just lately accepted a position in this city with the Chicago Music Company, has left the latter house and will travel for the Chickering-Chase Brothers Company.

We hear that Mr. C. A. Gerold has been approached with an offer from several of his friends to form a stock company with ample capital to push the business. Mr. Gerold has not yet accepted the offer, but may do so.

—Albert Steinert, of New Haven; Malcolm Love, of Waterloo, and R. S. Howard, of the New England Piano Company, Boston, were in town last week.

—The new piano rooms of J. T. Wamelink, Cleveland, were opened recently with a most successful concert. The Cleveland "Leader" in referring to it says:

The extensive improvements just completed have more than doubled the capacity of the store, and also provide upon the second floor a cosy recital hall seating some 300 persons. The decorations throughout are in excellent taste, and the general arrangement is most admirable. Fully 500 pianos appear upon their sales floors, affording the widest scope for testing and selection. The floral decorations were notably elegant and elaborate, comprising groups of potted plants, cut flowers in lavish profusion, and numerous special designs, among them a bank of yellow chrysanthemums and dahlias, entirely covering the top of an upright piano from the Henry F. Miller & Sons Company, a large shield of roses and chrysanthemums from Kroeger & Sons, a handsome horseshoe in roses from Hardman, Peck & Co., a choice basket of roses from Emerson Piano Company, a lyre in white and pink roses from Vose & Sons, a harp in roses from Krell Piano Company and a basket of roses and chrysanthemums from Marshall & Wendell.

CHICAGO MANUFACTURERS AND JOBBERS.

NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. & Dix St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES. 20 East 17th St., New York.



C. A. SMITH & CO.

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Upright Pianos.

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Music Publishers,

Wholesale Western Agents for Mathushek Pianos and Clough & Warren Organs.

Agents Wanted. Call or address

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A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 91 and 93 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue,
CHICAGO.

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NEW STYLES JUST OUT!

Send for 1889 Catalogue.

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—MANUFACTURER OF—

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS

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PRODUCES MORE MUSICAL INSTRUMENTS THAN ANY OTHER FACTORY IN THE WORLD.

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HARPS, CHURCH ORGANS,
PARLOR ORGANS,
GUITARS, MANDOLINS,
ZITHERS, BANJOS,
DRUMS, FLUTES,
FLAGEOLETS, VIOLINS,
CYMBALS,
INSTRUMENT CASES and
MUSICAL SUNDRIES.



Dealers will find our FACTORY CATALOGUE an invaluable assistant in making selections.

LYON & HEALY,

Warerooms, State & Monroe Sts.
Factory, Randolph St. & Ogden Ave.

CHICAGO.

Sterling Compliments.

THESE are only a few letters recently received by the Sterling Company, Derby, from prominent dealers:

PITTSBURGH, Pa., November 5, 1890.

The Sterling Company, Derby, Conn.:
GENTLEMEN—The style L's came to hand and they are beauties. We have sold both you sent us, and you may send us two more, one in black and one in walnut, same as last ordered.

Let them come at once, please. Yours truly, S. HAMILTON.

L. M. PIERCE, Pianos and Organs.
Musical Goods of all Kinds,
290 High-st., Holyoke. 353 Main-st., SPRINGFIELD, October 31, 1890.
Sterling Company:

GENTS—The new style L piano is a success. Have sold it; or rather it sold itself the next day after we put it in store. Please send another just like it. Respectfully, L. M. PIERCE.

Put in some new catalogues. * * *

Carl Hoffman, Leavenworth, Kan., says:

The style L is immense and very satisfactory. * * *

G. & R. Kusterman, Green Bay, Wis., say:

Style K is a beauty. * * *

A Brooklyn daily of recent date makes the following reference to the Sterling:

The high tariff does not seem to retard the Sterling Company, as they are running both their piano and organ departments nights. Mr. Blake visited their Brooklyn agent, Otto Wissner, last Saturday and took an order for 120 pianos. Of this number many were for the new style J, which is meeting with great approval in this city as elsewhere.

Everett Piano Company.

IT has been said, and rightly said, too, that "truth is stranger than fiction." Now of all the marvels of truth that have ever come to our notice, one of the most marvelous is the development and growth of the business of the Everett Piano Company under the almost magic touch of the master hand of Col. William Moore, who less than six years ago reorganized and revived it, and who, since that time has been its moving soul, its energy and its brains. Starting in 1885 upon the top floor of an old rookery on Federal-st., with an outputting capacity of only 5 or 6 instruments per week, the colonel pushed steadily and intelligently forward until 1887, when the magnificent factory at the corner of Wareham and Albany streets was built for him. This gave him a capacity of 12 to 15 pianos per day. He pushed on and soon had brought the business up to this increased limit, so that in January last he was compelled to begin the building of an annex equal in size to the original factory building. This has been completed three months, and it gives its justly proud manager one of the most magnificent and complete establishments in the whole world and a capacity of 100 to 150 pianos per week. The building has a frontage on Albany-st. of 305 feet and is six stories above the ground; 1,700,000 bricks and 1,000,000 feet of lumber were used in its construction. It contains 400 windows, 6,000 panes of glass and over 800 Grinnell sprinklers instantly available in case of fire; also a complete electric light plant of two dynamos and 400 incandescent lights. There are 3 acres of floor room devoted exclusively to finishing.

Another large factory in Cambridge, where the cases are made, and also a box and lumber mill at Conway, N. H., are under the same management, so that the good colonel has dependent upon him for work and support from 600 to 750 men and their families. And yet to see him in his office—calm, courteous and cordial to all—a caller would never suspect that he had anything extraordinary to think of or to do, so easily does this colossus bear a burden which would crush and dismay a lesser and a smaller man. This company are not only putting out many pianos, but they are putting out the finest and most exquisitely perfect instruments that it is possible for the skill and art of musicians to construct. With all of their large capacity they are unable to keep up with the ever increasing demand from all parts of the Union. A career like the colonel's has not only its gratifications and rewards for itself and its friends, but it is a splendid inspiration to others all about, showing as it does what talent, application and industry wisely directed may accomplish. This company, compactly organized under the lead of the colonel, assisted by Cashier Gordon H. Cummings, is now well on the way to one of the largest successes ever won for any business concern in the land. The good fortune of Colonel Moore is gratifying to all, for none know him but to esteem and respect; at home the idol of his family and the pride of his friends. He is the true and helpful friend of the needy and unfortunate. Many an eye fills with grateful tears at the memory of his kindness, and many a hand is uplifted to bless him as he passes by. It is but fitting that such should have large, good fortune, and we should all rejoice in it as we do.

One of the very important elements in the phenomenal success of Colonel Moore was the devoted friendship and the mutual appreciation and confidence which existed at the start and through all the years thereafter between the late John Church and himself up to the sad day of his lamented death. Mr. Church was a man of magnificent largeness, both of heart and head, a great organizer and a

business man of splendid enterprise and ample means; by intuition he knew the colonel's worth, and as fast as the business grew he provided the perfect factory facilities for its continuance and further development. The death of Mr. Church fell as an awful affliction upon his family and a sad, sad blow upon his thousands of associates and friends, but upon none of them with more cruel force than upon the colonel, who loved him and walked hand in hand with him as a brother. The box and lumber mills of this company form the chief industry of Conway Centre, N. H. Over 2,000,000 feet of seasoned lumber are kept here continually in readiness for shipment. This whole department is under the charge and direction of Henry B. Cotton, Esq., one of the most influential citizens of this town.—"Central Norfolk Democrat."

Haines Brothers.

WE are pleased to state that Messrs. Haines Brothers are doing the largest trade ever done in the history of the house. Mr. N. J. Haines, Sr., who has been West as far as Chicago and East as far as Boston, is working like a young man, and at the same time divides his days so as to take a modicum of pleasure out of life in order to infuse him with the buoyancy necessary to the conduct of such a large enterprise as the one of which he is the head. And such persons who have not paid a visit to the enormous piano factory of Haines Brothers across the Harlem can form no adequate idea of the extent of the enterprise, and the system and brains and capital necessary to conduct it. We congratulate the firm on their unusual prosperity.

First Guernsey Pianos.

AFTER nearly one year of constant work and careful mechanical and scientific research in perfecting our scales and system of construction, our first pianos have at last been completed, and will be on exhibition at our store, 417 Lackawanna-ave., Thursday evening, the 13th inst., when all musicians, musical critics, teachers and members of the trade are cordially invited to carefully examine them.

On the afternoons and evenings of Friday, the 14th, and Saturday, the 15th inst., at 2 P. M. and 8 P. M., respectively, there will be four select piano recitals by the eminent pianist, J. Frank Gilder.

These recitals are given for the purpose of introducing our piano. Admission will be free, and the public is generally invited to hear and see these magnificent results of Scranton enterprise.

GUERNSEY BROTHERS.

—Scranton "Truth."

Warnes Lived Fast.

IN reference to Wm. B. Warnes, whose sudden departure from Bridgeport was recorded by us last week, a Bridgeport paper tells this story:

William B. Warnes, a young man who for the past five months has conducted a music and piano store on Fairfield-ave., is the last on the list of missing merchants of this city, and to-day a number of creditors sought in vain for some trace of the music dealer. Warnes' career in this city has not been brilliant. He came here last June from Utica, where he had formerly been employed as clerk in the music store of which his father, William Warnes, is proprietor. It is learned now that the young man then was without capital, except enough to pay a few bills which were first contracted. Either the business was not prosperous or he lived beyond his means, for in time he had become burdened with debts which have never been paid. The stock of musical instruments, which is mostly pianos and organs, is from Mason & Hamlin, of Boston, and a New York piano firm and are consigned to him on sale.

Since Mr. Warnes commenced business here he has sold a number of pianos, many of them on the instalment plan. About a month ago Willard Raymond, the liveryman, attached Warnes for a bill of \$50, and the latter effected a settlement by giving a quantity of engravings as security. A week ago last Saturday Mr. Warnes left the city, and during the greater part of last week his store was closed. Some of the creditors became alarmed, but upon inquiry they learned that he was trying to secure the wherewithal to settle his debts. But when he returned few of the creditors, if any, saw him. He came back last Friday and remained here Saturday and a part of yesterday. He was supposed to have been at his home in Utica last week, but now it is said he was in Boston and Portland, Me.

Saturday Mr. Warnes' counsel, Attorney Comley, drew up assignment papers, but they were not signed and still await his signature. A sheriff was looking for him Saturday evening to serve a notice upon him, warning him out of the premises which he occupies, but the officer's search was futile. It is supposed that Warnes learned that the sheriff had papers for him, and fearing arrest skipped town. His creditors include boarding house keepers, liverymen, truckmen, furniture dealers and many others. He is indebted to several newspapers for advertising and also to job printers.

It is understood that Dr. Warnes, his uncle, has advanced money and also indorsed notes for him to the amount of \$400. The doctor is partially secured by pictures, &c. Some notes that Warnes has given have gone to protest and checks that he has given some creditors have proven worthless. Mrs. McCarrie, of No. 149 South-ave., at whose house he boarded, retains possession of some of his clothing as security for a board bill. Warnes is also indebted to Professor La Lande, of State-st., for the rent of a room.

Since he has been away creditors have sought stock upon which to place an attachment, but the musical instruments

and other articles in stock are said to be consigned goods, and therefore the creditors can have no claim upon the property. It is understood that R. G. Dun & Co. have rated him as "N. G." for some time past. It is reported that his father was in this city to-day for the purpose of ascertaining whether a satisfactory settlement could be made with the creditors.

Warnes' failure is attributed to fast living and indiscreet business management. It is said he has spent money extravagantly for horses and other social enjoyments. The creditors are wondering whether he will put in appearance here again and settle up his affairs.

He Invented the Banjo.

BANJO makers and banjo players tell us the instrument has now reached perfection—that is, nothing more can be done on the present plan—and talk of doing something in honor of the inventor. Of course the banjo, like all other musical instruments, reached its present form and finish by degrees, and its original was probably a huge gourd with strings stretched across it, and used by the negroes in Africa. Nevertheless the American inventor of the instrument as now used was Joel Walker Sweeney, of Appomattox County, Virginia.

"Old Joe" Sweeney, as he was called almost from boyhood, was one of the oldest Virginia families. Joe was born near Appomattox Court House in 1813, and died at the same place in October, 1860. From infancy he took delight in the rude songs of the negroes, and the strange, wild accompaniments they played on the gourd. They took a crooked necked gourd, carefully dried so as to shrink evenly, and, cutting off about one-third of the globe, stretched four horsehairs across it and along the neck, attaching them with rude keys.

At an early age Joe Sweeney mastered this rude instrument, as did his brothers Samuel and Richard. Joe also became master of the violin, and on a tour of the Eastern States introduced the practice of blacking his face and giving imitations of the plantation negro. In this line he made a very successful tour in England, and played on a few occasions before the Queen and royal family. On his return he had \$7,500 to deposit in the Lynchburg Bank, which was the best evidence of his success.

He first improved on the gourd by stretching a sheepskin over a common meal sifter and attaching a flat neck. A little later he designed the flexible band for a circle and added the thumb string, making the banjo substantially what it now is. His first banjo was thrown aside and lost; his second, made to take to England, was bought some years ago by a gentleman in Richmond and is preserved as a curiosity. The grave of Joe Sweeney, near Appomattox, is marked only by a small stone, and is overgrown with weeds and grass; and of the millions who have been delighted by his invention probably not a hundred now living know to whom they were indebted for it until Mr. George W. Inge, of Kansas City, investigated and published the facts.

A Musical Invention.

AN instrument which is attracting considerable notice in musical circles is the æolian now on exhibition at Bollman's music store. In inventing this instrument the idea of the inventors was to make an instrument that a person could play without the years of practice made necessary by the piano, violin and other instruments and still have the pleasure of giving expression and play any music after his own interpretation. This has been accomplished so that with a few weeks' practice anyone can gratify their musical taste and play for themselves all classes of music.

The tone is neither like the piano nor organ, but resembles more than anything else a small orchestra with its various parts. It is well worth an examination.—St. Louis "Globe-Democrat."

Fire at St. Paul.

THE piano warerooms of R. C. Munger, St. Paul, Minn., were seriously damaged by water on Saturday, November 8, the St. Paul "News" giving the following account of the conflagration:

At 5:30 this morning a fire was discovered in R. C. Munger's music store, at 107 East Third-st., the building being owned by William Dawson. The valuable stock of pianos and music goods and the Masonic goods owned by Wm. S. Combs were severely damaged by both fire and water, the prompt work of the fire department preventing any great amount of damage to the building.

The fire started in the shelving in the centre of the store and is supposed to have been caused by mice or rats gnawing at matches and causing the latter to ignite.

Mr. Munger's loss is estimated at from \$12,000 to \$15,000, on which there is an insurance of \$9,000. The loss includes damage to 38 pianos and organs and other musical instruments. Besides the latter four valuable oil paintings, valued at \$2,500, were destroyed. They were insured for \$600. Mr. Combs' loss is not definitely known, his goods being insured for \$500.

—Week before last Messrs. Link & Bond, of York, Pa., furnished a fine reed organ to the new Lutheran church at Harney, Md. The organ has 10 sets of reeds and pipe organ attachment, and more than comes up to the expectation of the congregation, who are delighted with it.

—The work on the piano works building below town is progressing rapidly and the brick walls are rising and assuming shape fast. The same may be said of the big distillery above town. These two establishments are expected to add considerably to the population contributory to the Elizabeths.—Elizabeth, Pa., "Herald."

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—MANUFACTURERS OF—
GRAND, SQUARE and UPRIGHT **PIANO ACTIONS.**

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 492, 494, 496 and 498 WEST 46th STREET
NEW YORK.

G. W. SEAVERNS, SON & CO.,

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SOUNDING BOARDS, WREST PLANKS, Etc.

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This Felt received the Highest Award at the Paris Exposition. 1889.

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MANUFACTURERS OF

FINE PIANO VARNISHES,

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KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

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FACTORY:
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BRAUMULLER PIANOS.



This Building is used Solely for the Manufacture of THE BRAUMULLER PIANO.

A High Grade Piano at a Fair Price.

Equal to Any! Surpassed by None!

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Every Instrument Fully
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Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Sara
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Greatest Masters.

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Fine Piano Varnishes,

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A. P. ROTH, formerly with A. Dolge

FRED. ENGELHARDT,

Formerly Foreman of Steinway & Sons' Action Department.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA.

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

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PIANOS.

Grand, Square and Upright.

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MANUFACTURERS,

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ORGAN & PIANO CO.
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HIGH GRADE

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PIANOFORTE STRINGS,

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—MANUFACTURER OF—

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PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

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224 TREMONT STREET
Boston, Mass.

E. P. CARPENTER COMPANY,
Brattleboro, Vt., U. S. A.,

MANUFACTURERS OF

THE HIGHEST GRADE

—OF—

REED ORGANS.

Send for Catalogue and Cuts of Two New and Taking Styles.

The Trade cordially invited to visit our Factory.
SEVEN HOURS' RIDE FROM NEW YORK.

F. CONNOR,

PIANOS.

Factory 239 E. Forty-first St.,

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Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

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IVORY CUTTERS AND MANUFACTURERS.

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Ivory and Composition Covered Organ Keys.

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PIANOS.

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—WAREHOUSES:—

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Church and Concert Organs

A SPECIALTY.

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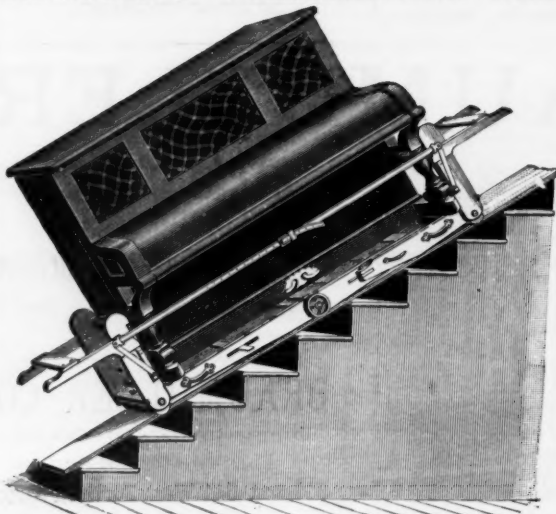
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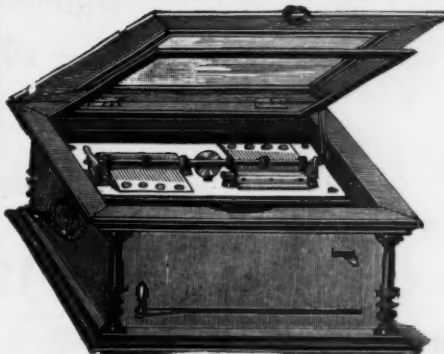
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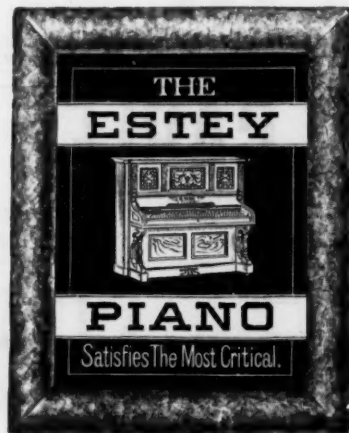
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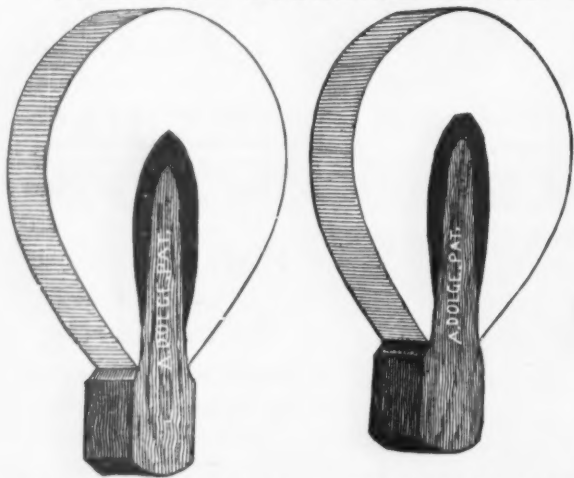
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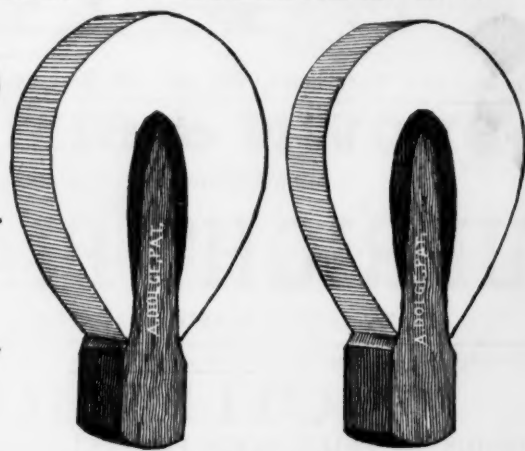
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